VISIT…

Pictured from left to right: Jon Schmidt. Not pictured: Candace Watkins, Mike VanRy…well a lot of people actually.

Jon Schmidt, Pianist, Composer, and Entertainer has a refreshingly unique style that is difficult to pin down. Just when you think you have a reflective New Age Pianist, he'll do a back flip off the piano bench, throw himself under the keyboard and play ragtime with his hands crossed. Say his music has elements of Beethoven or Chopin and he suddenly turns into Jerry Lee Lewis. The style in which he sometimes plays makes you think of Billy Joel, but then suddenly he's Victor Borge.

Born to German immigrants who raised him on the music of the masters, Jon was already playing Mozart Sonatas and composing his own music by age 11. Hours a day at the piano, however, did not stop him from being well-rounded. He was captain on the varsity football team, the class clown, and the kid at school that got along with everyone.

This could be why people often use the term "well- rounded" to describe his performance. A rare combination of sincerity, comedy, charm, high energy, and "aw- shucks manners" immediately endears him to the audience. His unusually warm rapport makes you feel like he'd love to go catch pizza with you after the show.

Well-rounded could also describe the music of his albums, "August End," "Walk in the Woods," "A Day in the Sunset," "Jon Schmidt Christmas," and "To the Summit" in which Schmidt spotlights the beauty and the purity of the solo piano. Orchestration is used sparingly to highlight his piano arrangements, which are always interesting and provocative. Schmidt's original style combines Classical and New-Age sensibilities with Pop-style elements of hook and melody, or "the simple genius of melody," to use Schmidt's words. He is also noted for his distinctive treatment of harmony, counterpoint, and rhythm. These elements give his music a definite signature, one in which the fun, the sincerity, and the warmth of his personality all find themselves revealed. Also reflected, in the words of an early write-up, is depth: "His music seems to carry more weight than you'd expect from his years. A family tragedy quickly sobered him as a young man and that resonance of maturity shows up in his songs." Schmidt is quick to acknowledge that his best inspiration comes from the special relationships in his life, including those with his wife, Michelle, his children and God.

Jon Schmidt has quickly become well known in the Salt Lake area, where he consistently performs to sold out audiences in major performance venues along the Wasatch front. Jon's credits include five albums, four wildly popular volumes of his original piano scores, performances and radio play all over the country, several top 40 songs at mp3.com, a Pearl Award, a televised concert on a local PBS station and "A Jon Schmidt Christmas" which has fast become a successful yearly Christmas tradition in Salt Lake.

About his show, one critic wrote: "When the energy and volume of the show have faded, what the audience will remember is the sweetness." After the airing of a locally televised concert , more than 100 viewers called the station. Some of the comments were as follows: "Very inspiring." "Very entertaining." "I couldn't turn it off." "One of the most incredible hours I've spent on a Saturday night in a long time."

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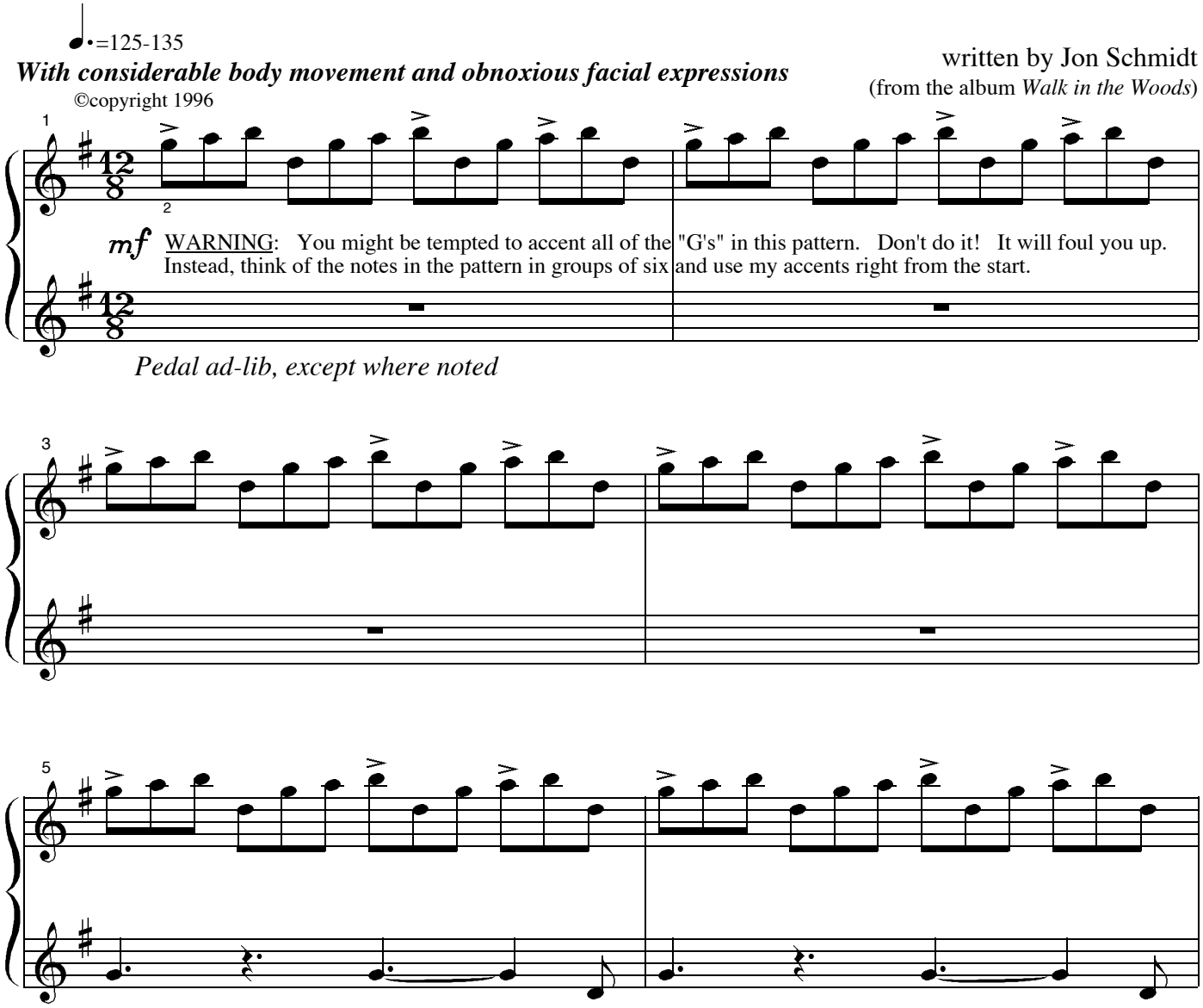
Side Notes:

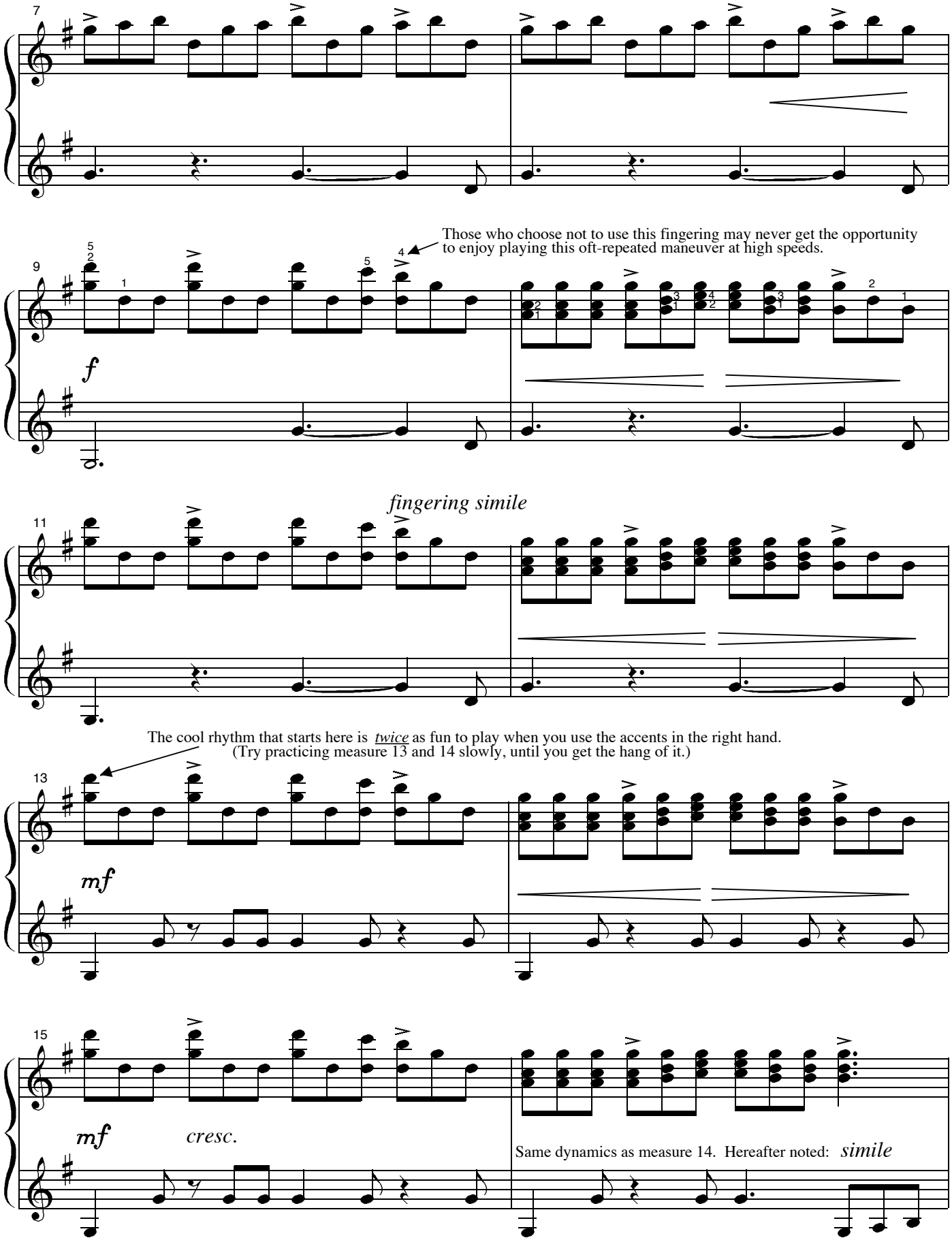
• Of all my songs, many people say this one is their favorite. I think you're gonna love this one.

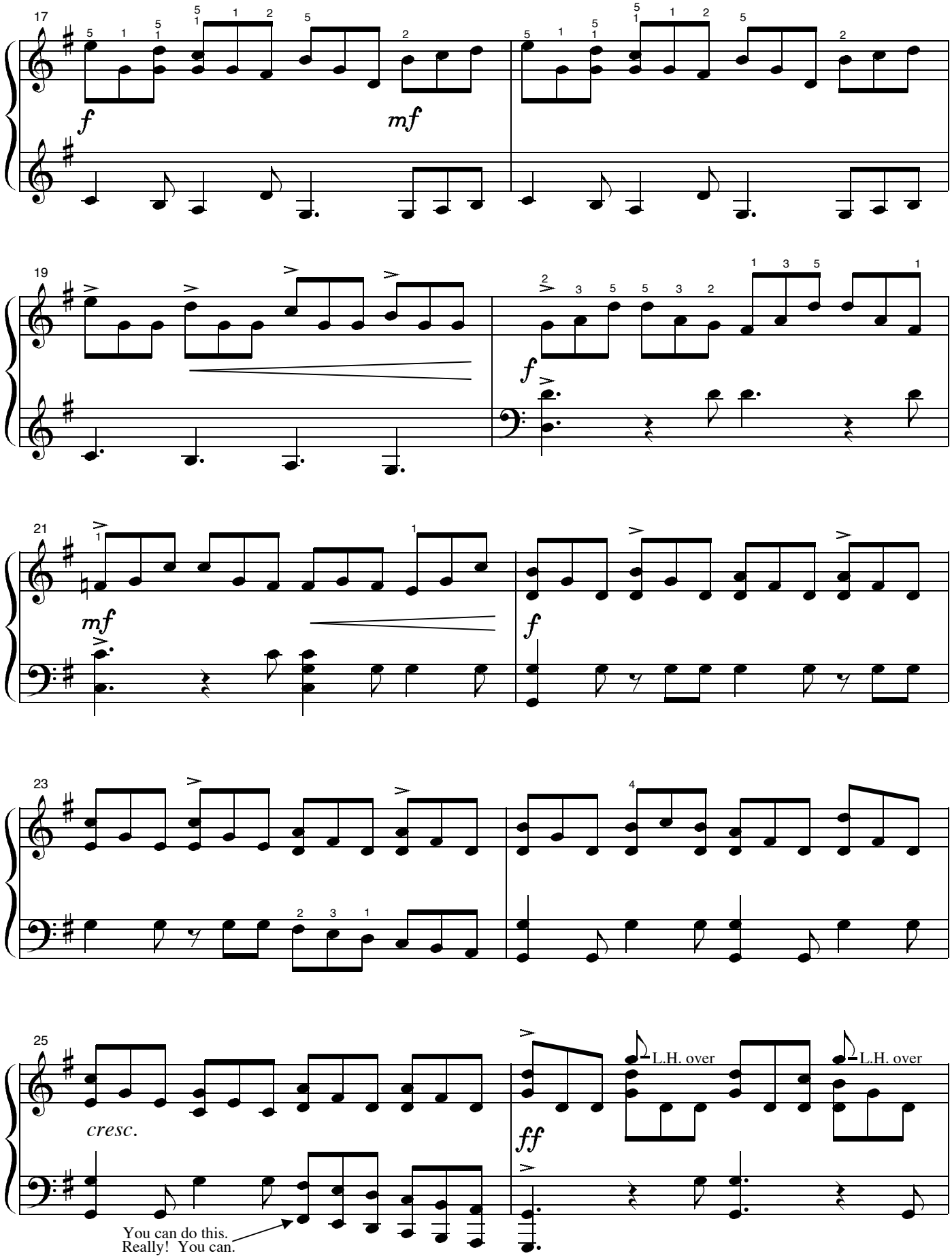
Helpful Hints:

- *Give it a two-beats per measure feel, like a jig.*
- *Level of difficulty: fifth easiest in the book.*
- *A deep thought on the subject of fingering : We learn songs at slow speeds, and therefore fingering seems dumb or unimportant. Then we wonder why some places are such a pain to play as we become able to play the song faster. It is because we have formed permanent fingering habits that make those places almost impossible to play. Wouldn't it be better to take just an extra minute to learn the right fingering the first time?*

Waterfall




7
Those who choose not to use this fingering may never get the opportunity to enjoy playing this oft-repeated maneuver at high speeds.
9
f
fingering simile
11
The cool rhythm that starts here is twice as fun to play when you use the accents in the right hand.
(Try practicing measure 13 and 14 slowly, until you get the hang of it.)
13
mf
15
mf
cresc.
Same dynamics as measure 14. Hereafter noted: simile



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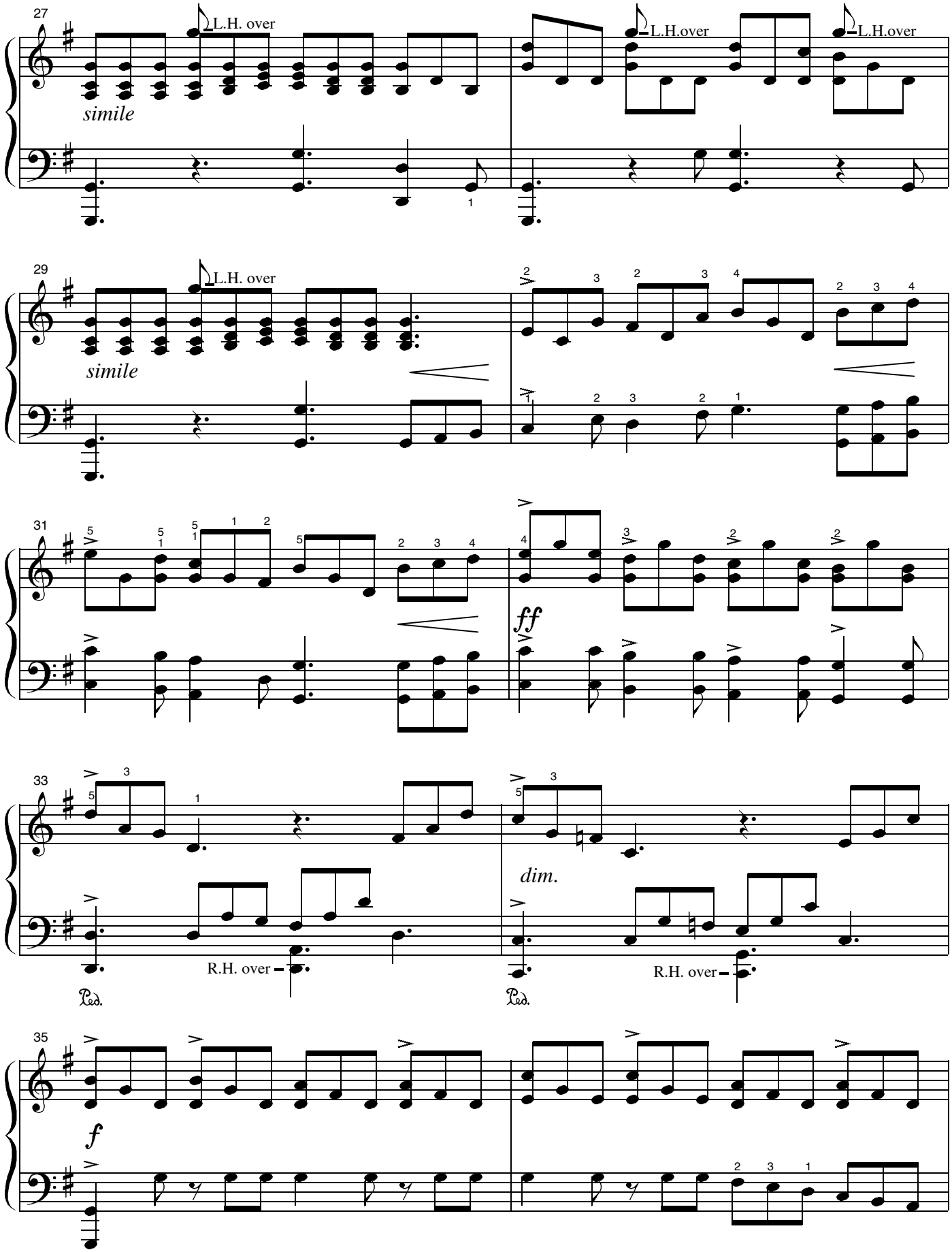

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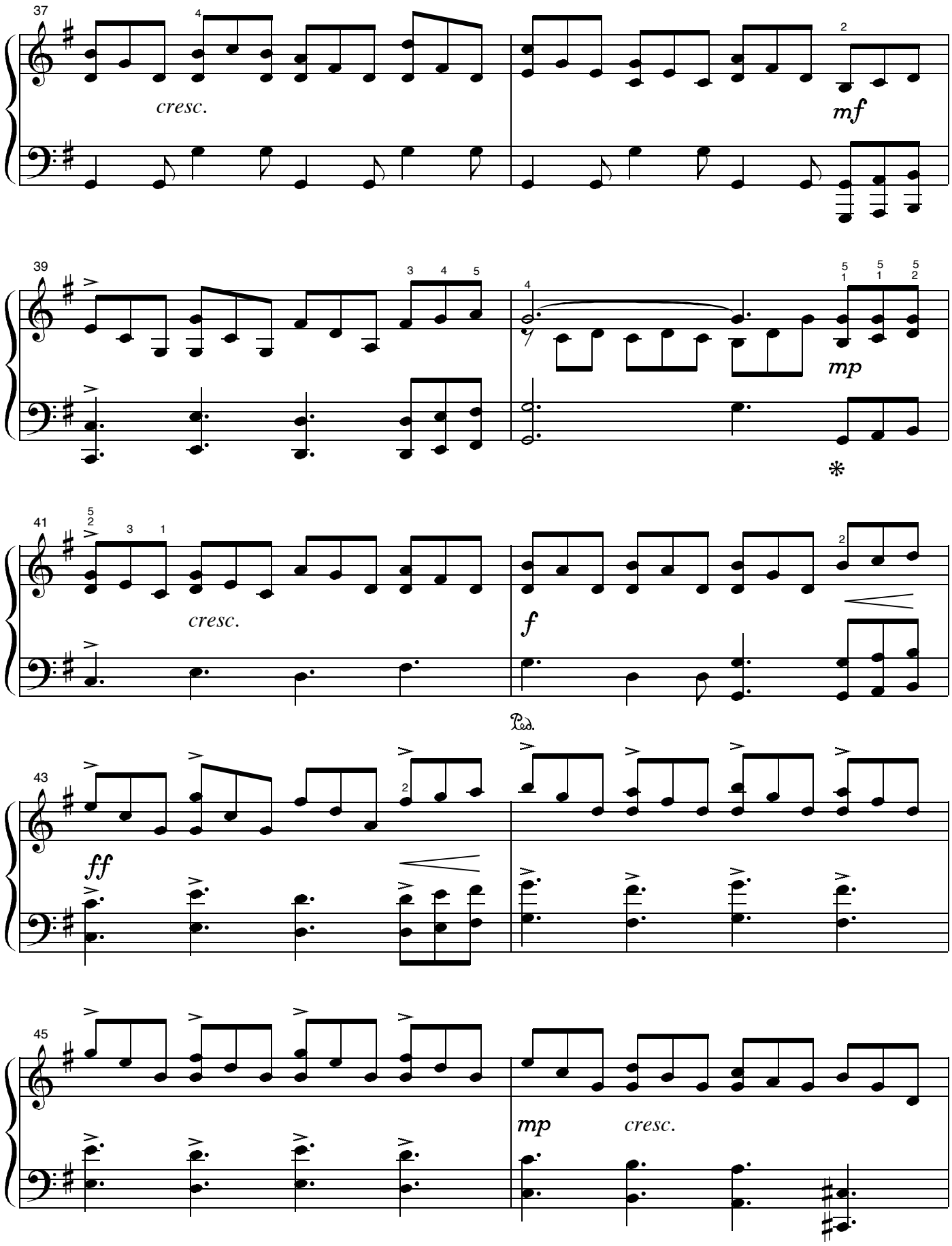
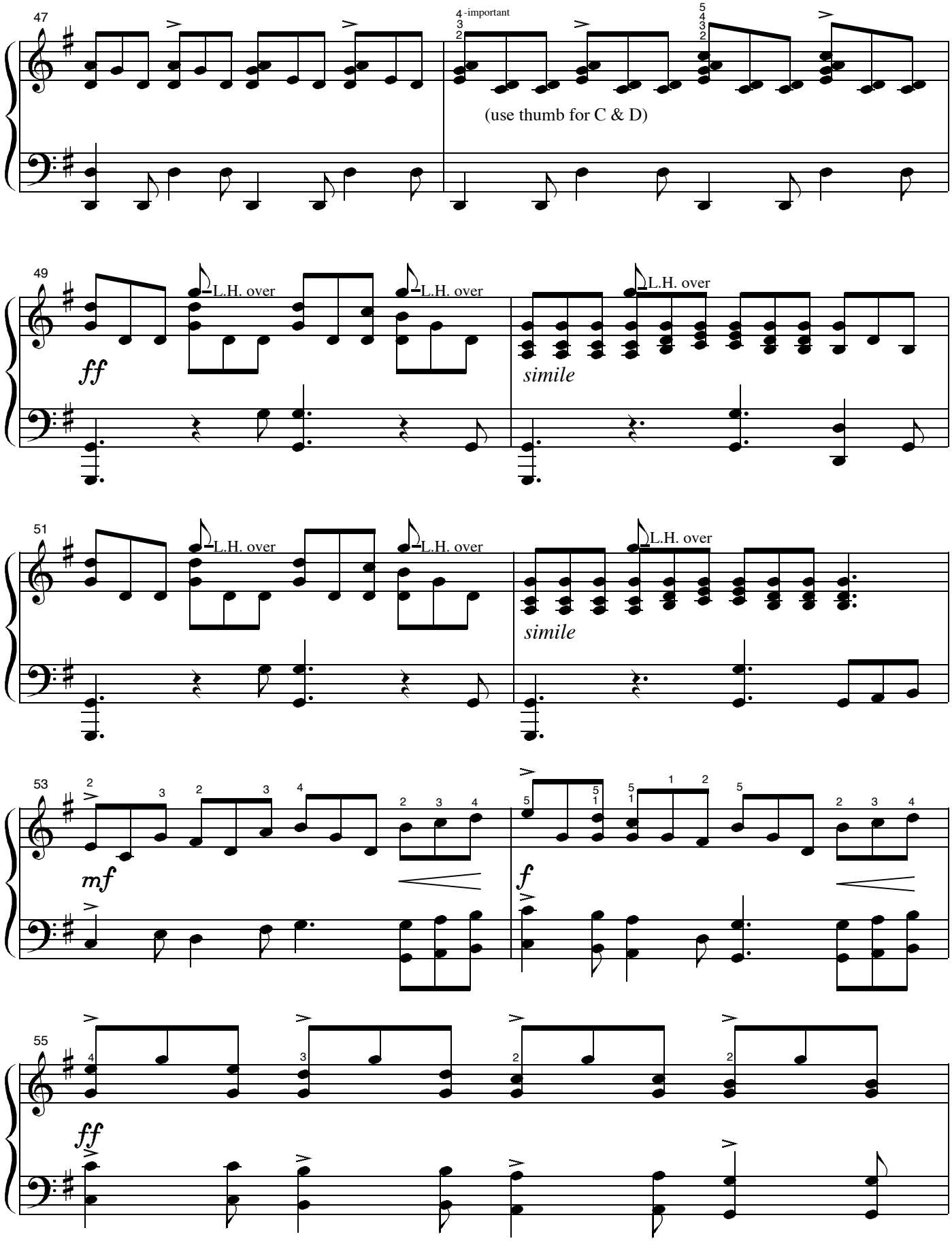
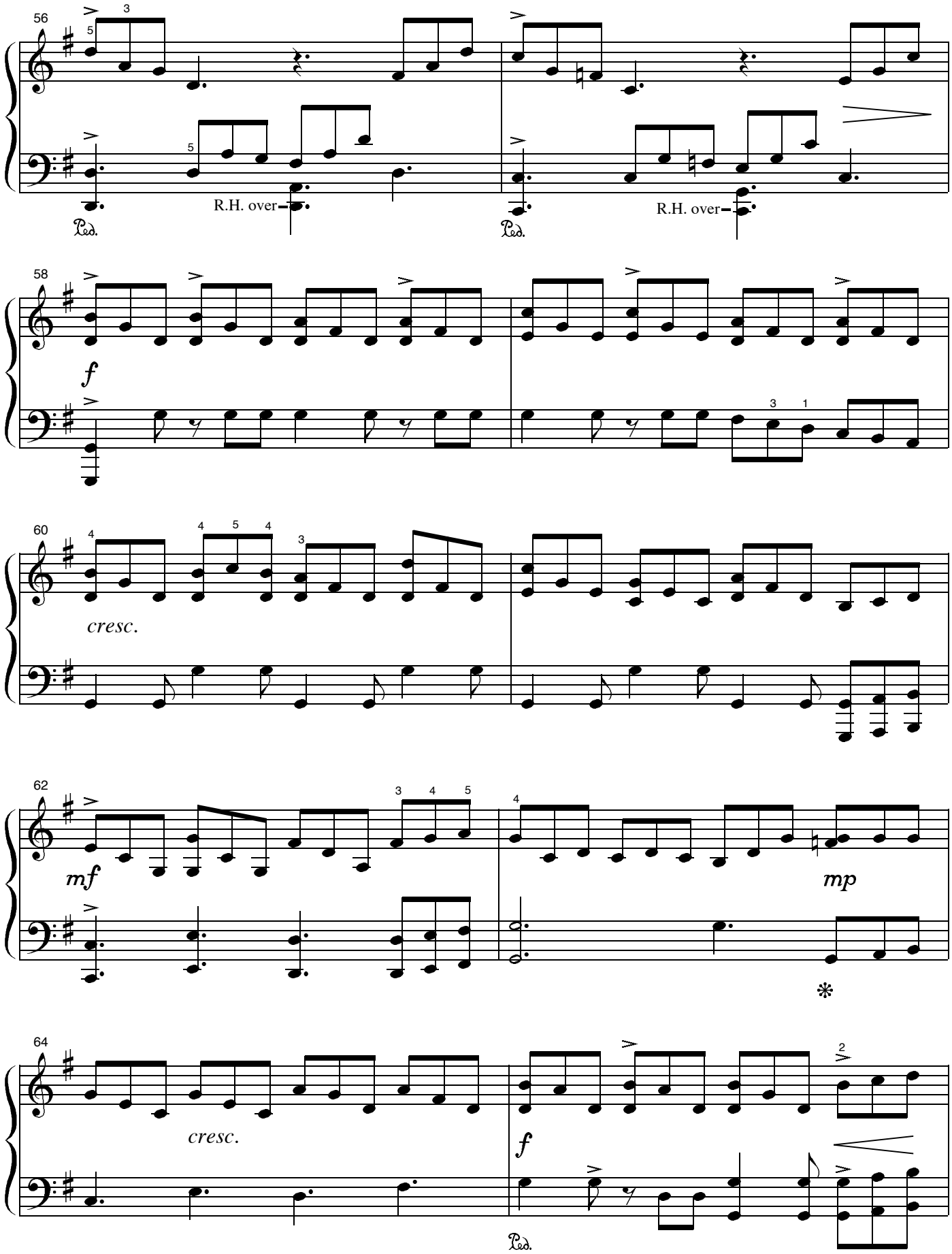
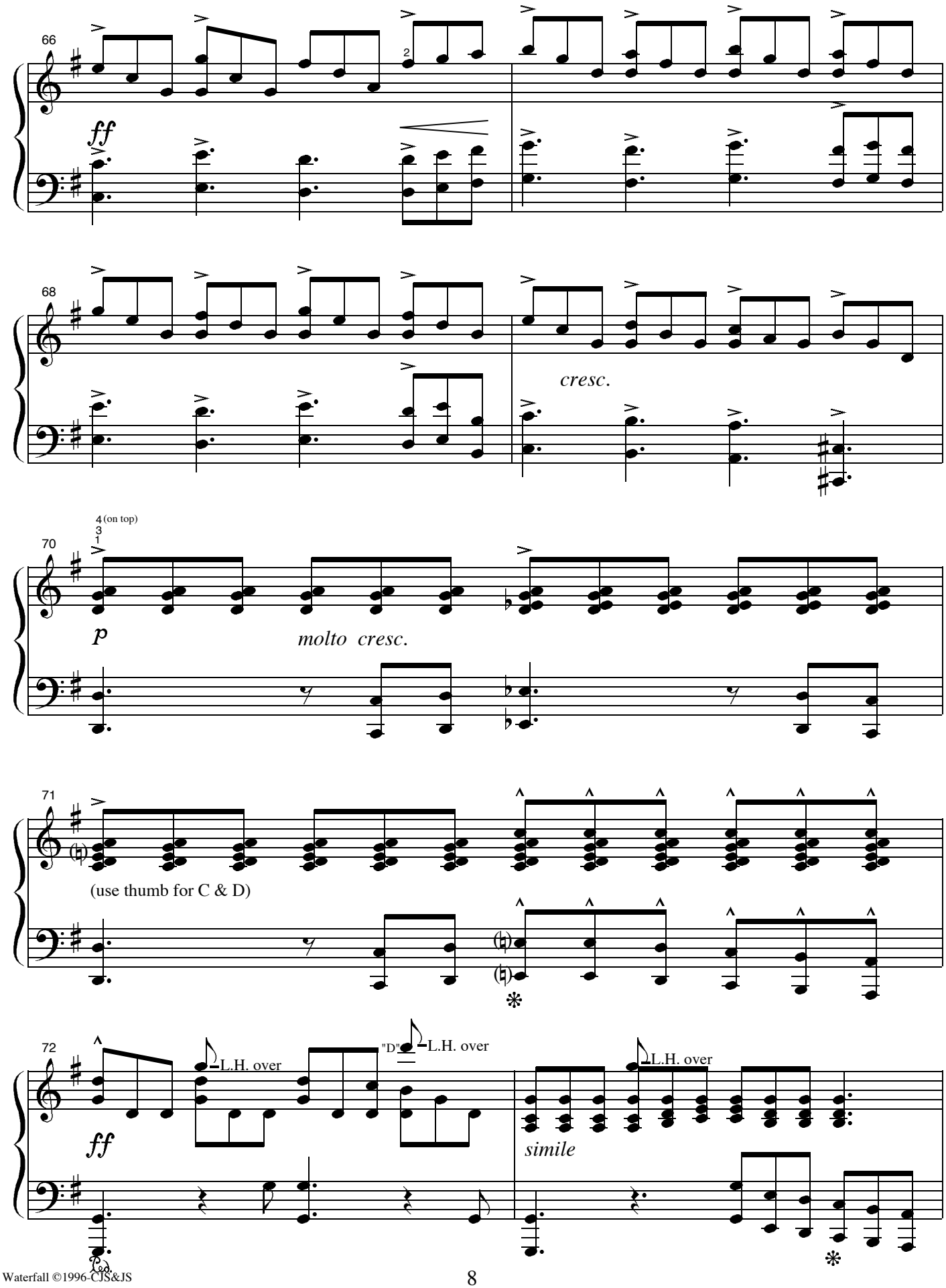

37
cresc.
mf
39
mp
41
cresc.
f
Ped.
43
ff
45
mp
cresc.


47
4 -important
3
2
(use thumb for C & D)
49
L.H. over
L.H. over
L.H. over
ff
simile
51
L.H. over
L.H. over
L.H. over
simile
53
mf
f
55
ff


56
R.H. over
Ped.
R.H. over
Ped.
58
f
60
cresc.
62
mf
mp
64
cresc.
f
Ped.



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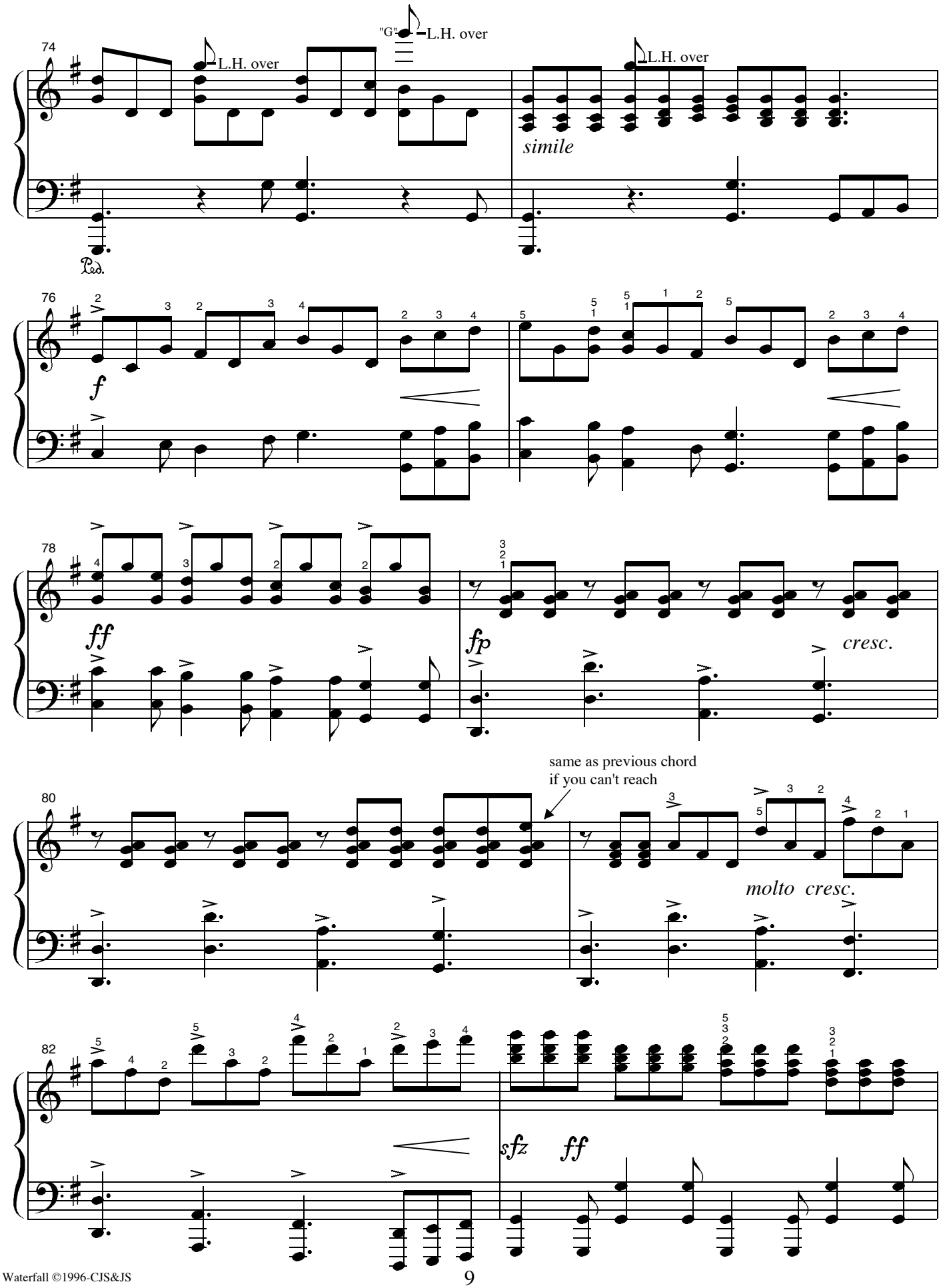

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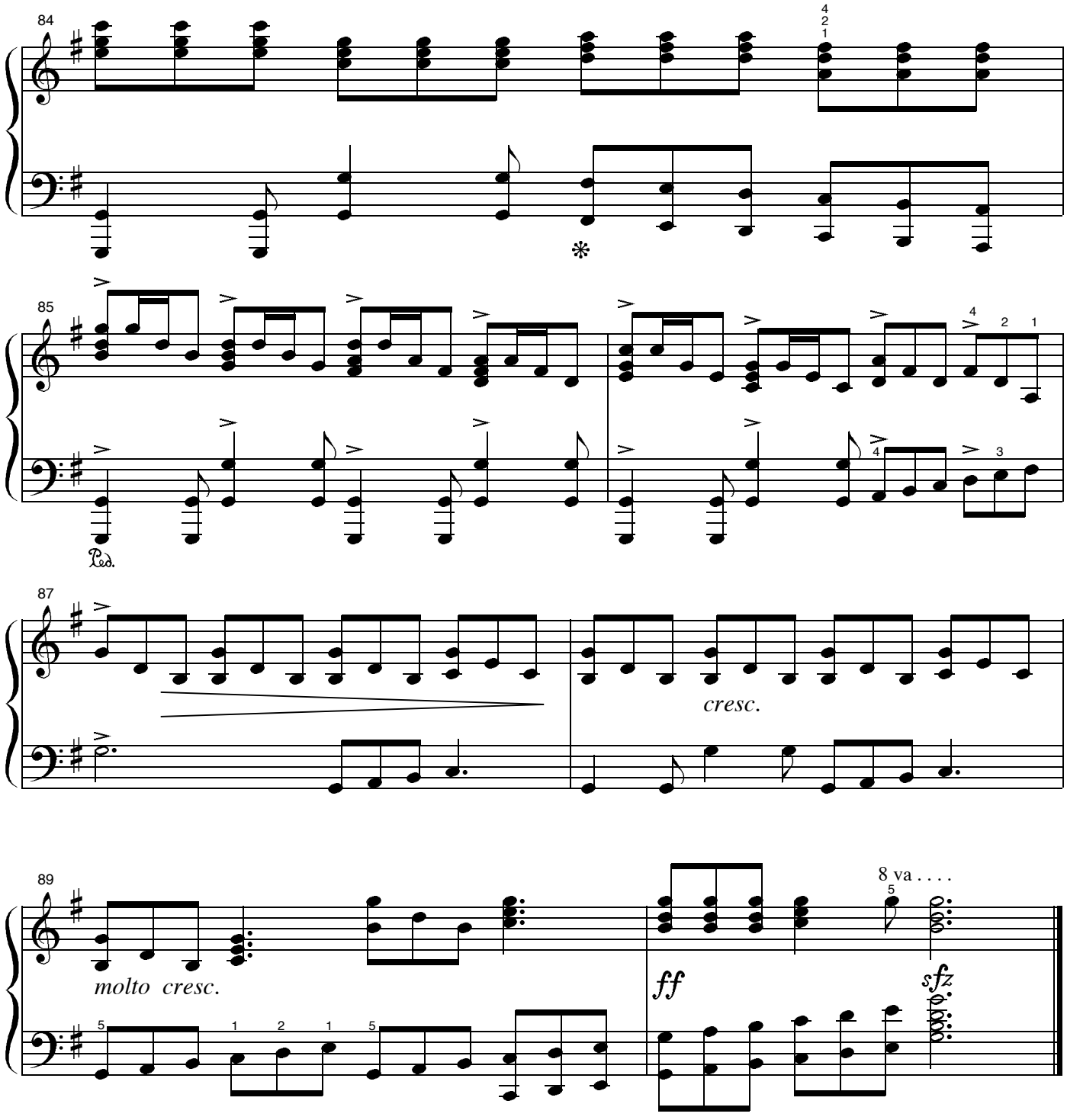

84
85
Ped.
87
cresc.
89
molto cresc.
ff
8 va . . . .
sfz

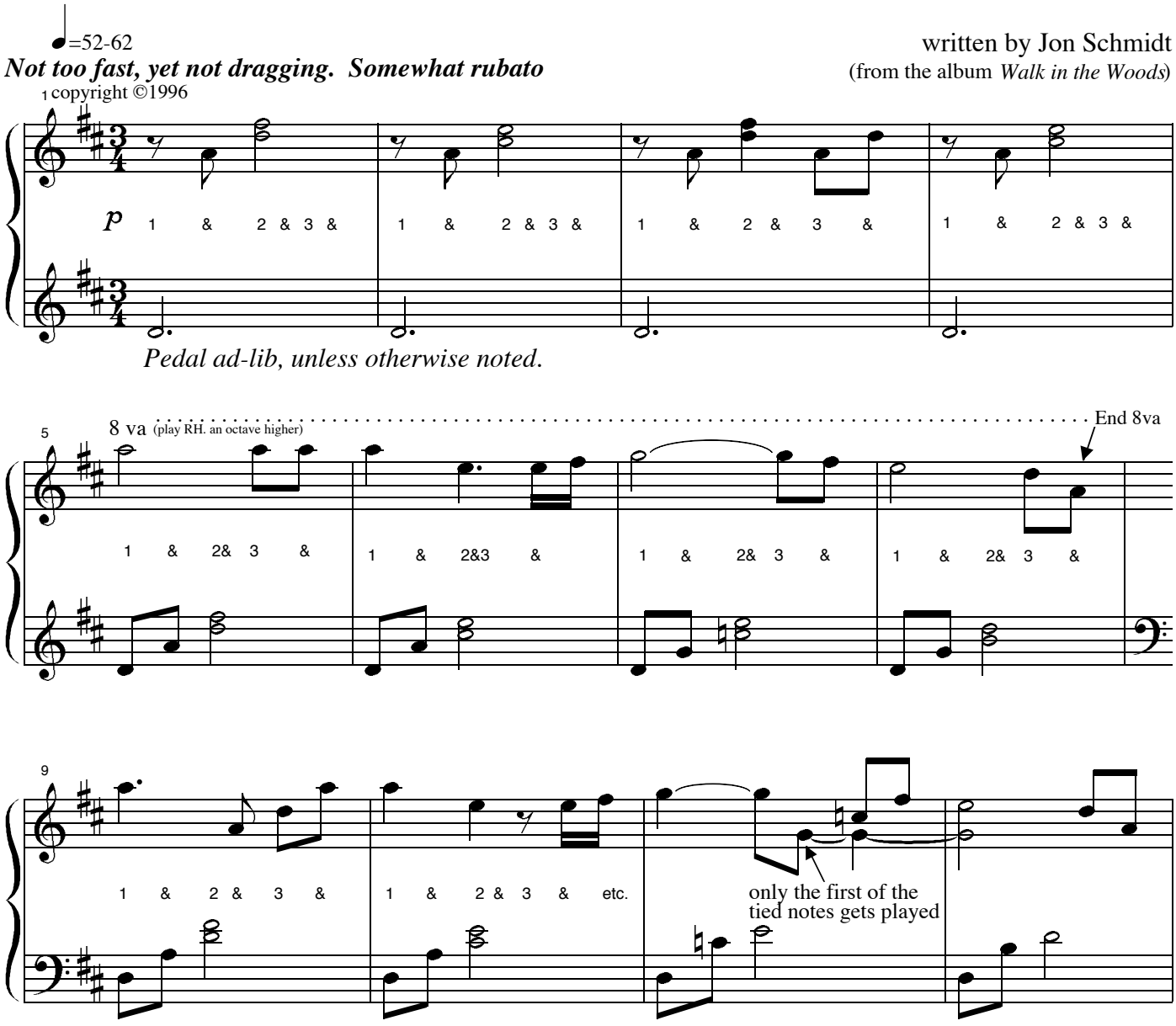
Side Notes:

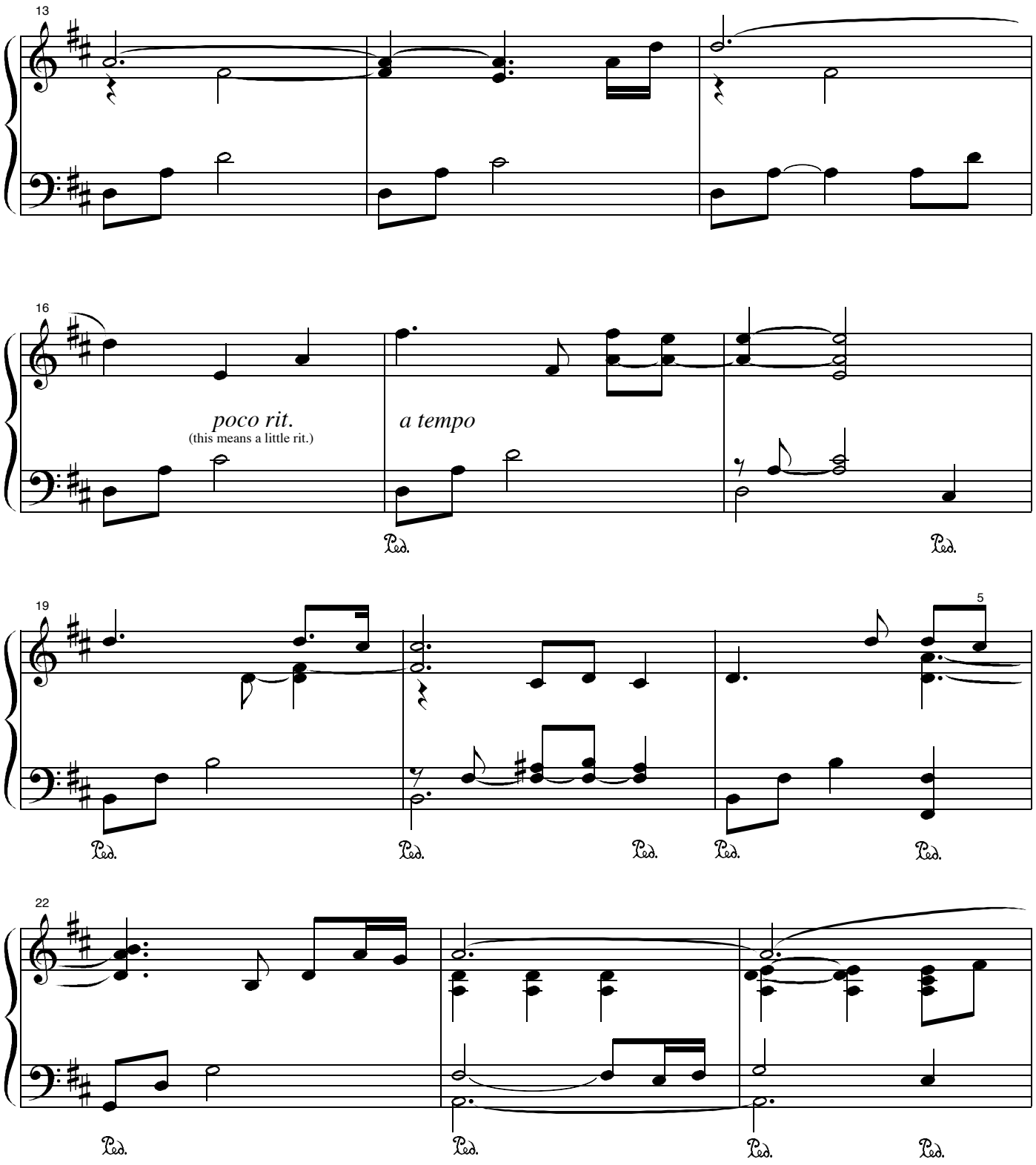
- *Playing this song one night helped me seal a deal with a very pretty girl named Michelle. (Luckily she is also very near-sighted.)*
- *This song features great counter-point harmonies around a nice simple melody.*

Helpful Hints:

- *It says to play this song somewhat rubato. What is rubato, you ask. To use the definition in the "New Harvard Dictionary of Music," it is "the expressive device of altering note values and making the established beat flexible by accelerating and slowing down the tempo." So, in a more expressive piece, rubato doesn't want you to be overly concerned about how precisely you keep the tempo. It is more concerned that you put your own feeling and interpretation into the music. You can use rubato to some degree on almost any expressive piece you play. In my opinion, this technique is one of the biggest secrets between an excellent and a blah performance of such a piece. Get a feel for when and how to use rubato. Once you master it, you will sound like a concert pianist, even when you play simple pieces — like mine. And besides, chicks dig-it.*
- *Level of difficulty: third easiest in the book. (Don't let the ties freak you out.)*

Cherished Moments





Some people have a tendency to play notes that should have been tied. Such people will murder this song. Remember, when two or more notes <u>of the same position on the staff</u> have a tie, (i.e. ♩‿♩‿♩) <u>only the first note</u> gets played. One reason for ties is because there is no such thing as a regular note that gets 4 and 1/2 counts, or 2 and 1/4 counts, etc. But sometimes we need a note to get something like that. The 0.1% of piano players who actually keep tied notes pressed down for their full value and who also hold all regular notes for their full value, and who also watch pedal markings, will uncover extra hidden harmonies in this song that the rest of us will just never know.

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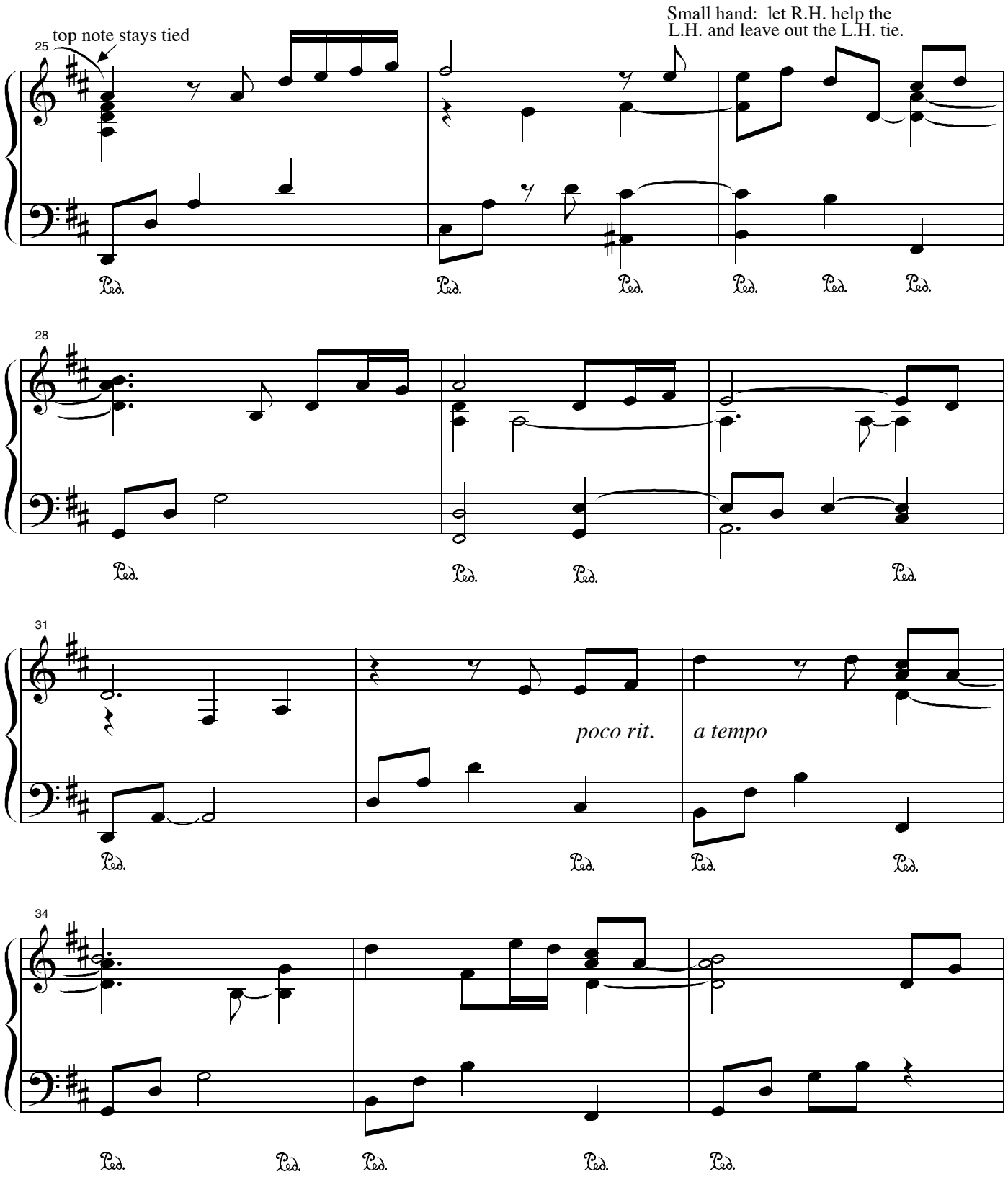

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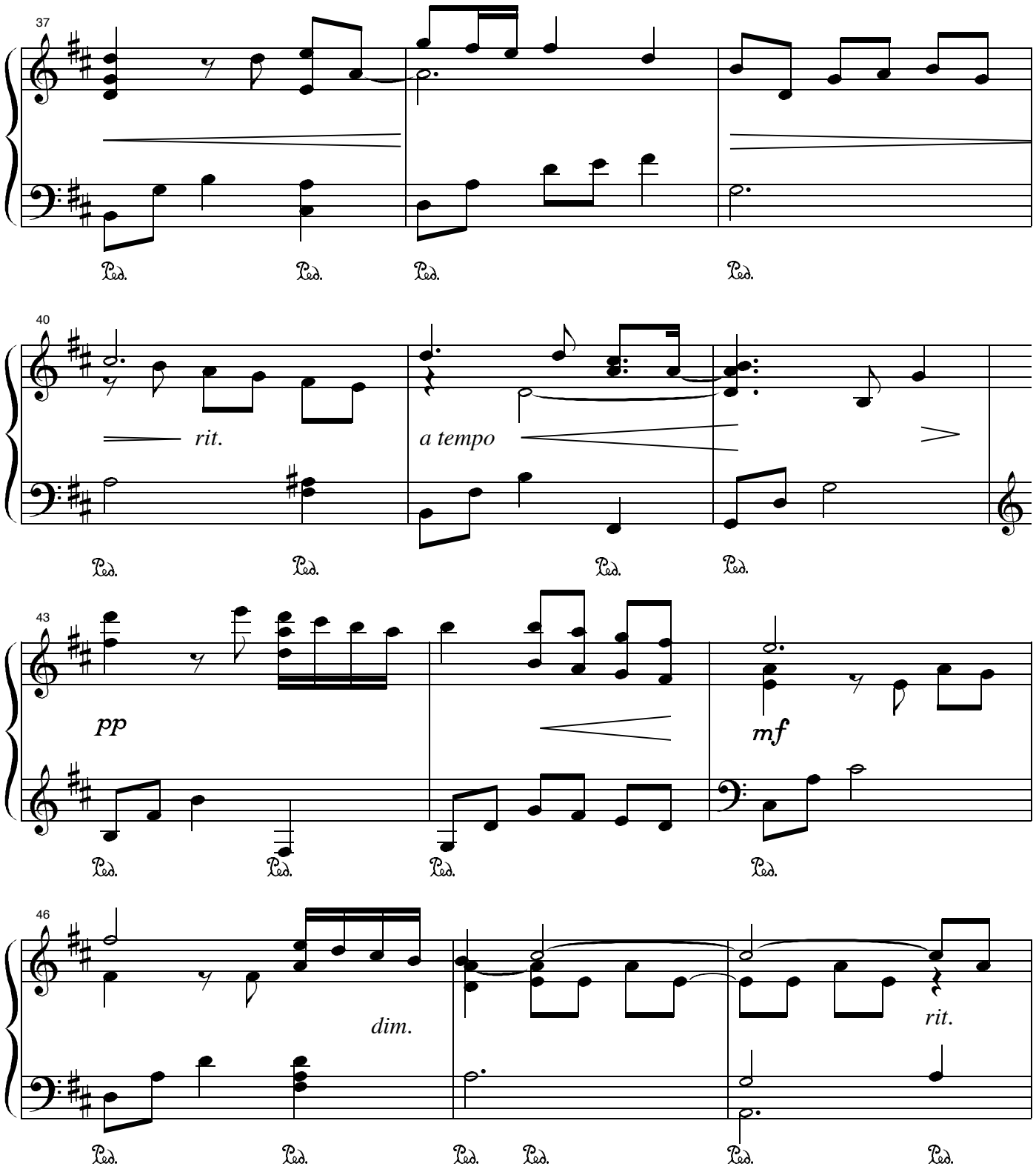

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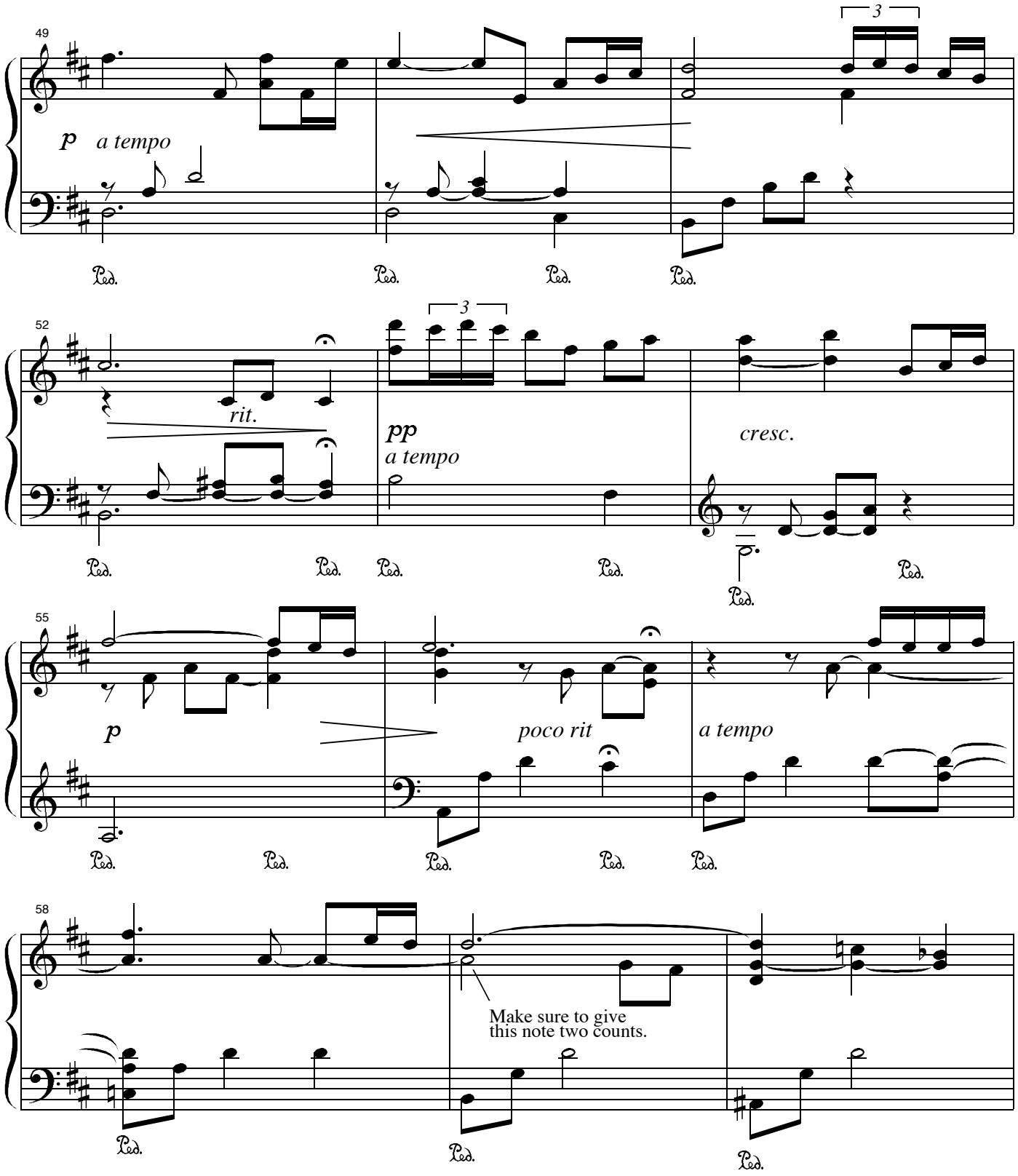

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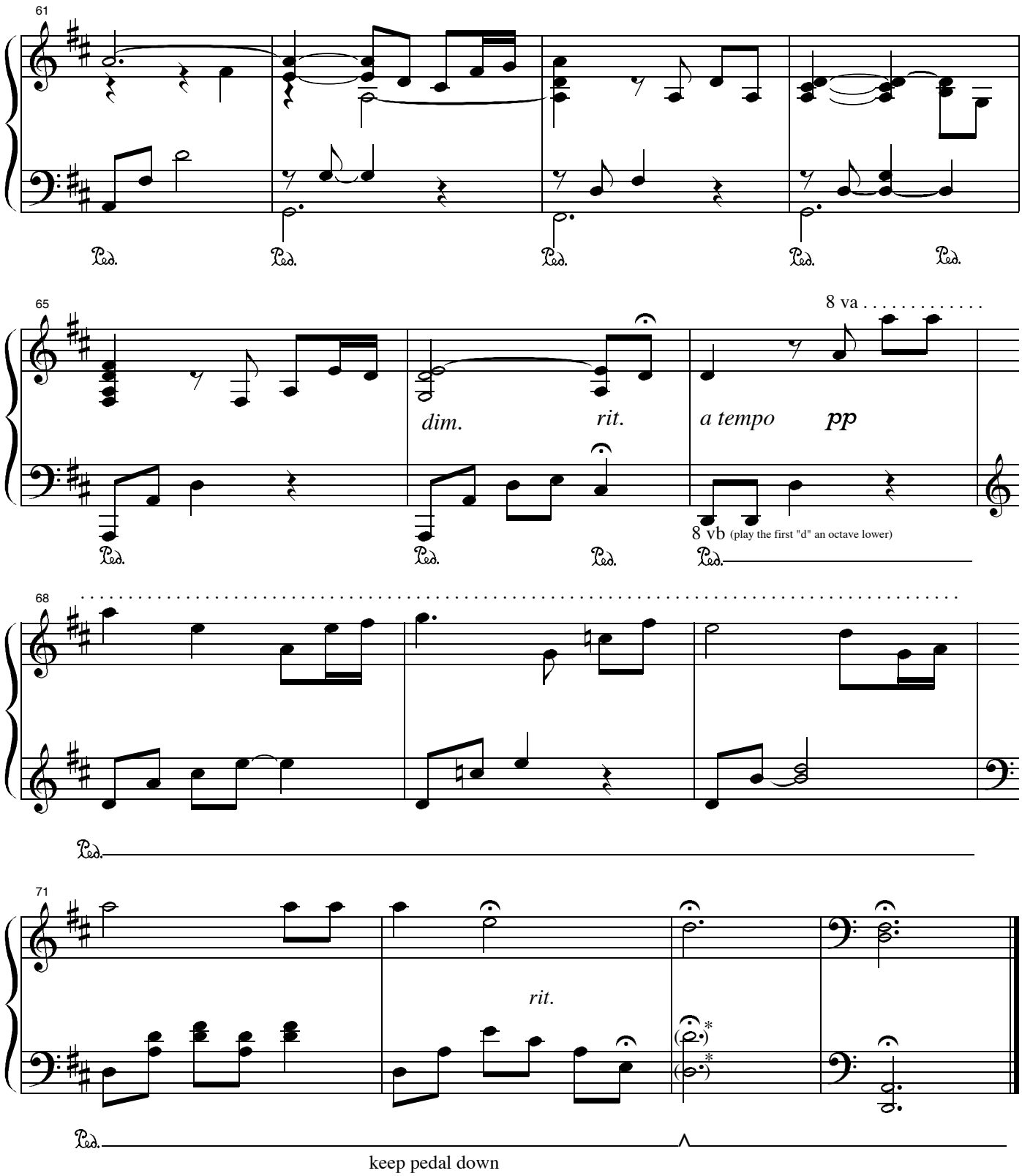


* Immediately after playing the fermata "E," push these asterisk notes down in advance, so gently that they don't make a sound. Then play the right hand "D" as you lift the pedal. Keep the asterisk notes pressed down during this pedal lift so they pick up the ring from notes that were played earlier in the line. (Or just play the asterisk notes very softly.)

Cherised Moments ©1996-CJS&JS

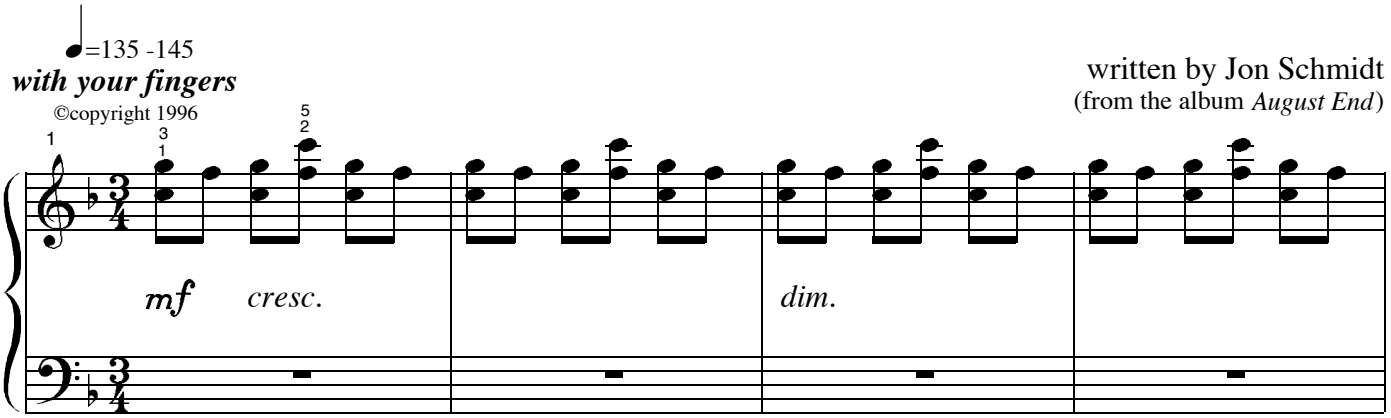
Side notes:

- *This song is enjoyable because of its nice melody, flowing 3/4 meter and the fact that it's not too difficult to play.*

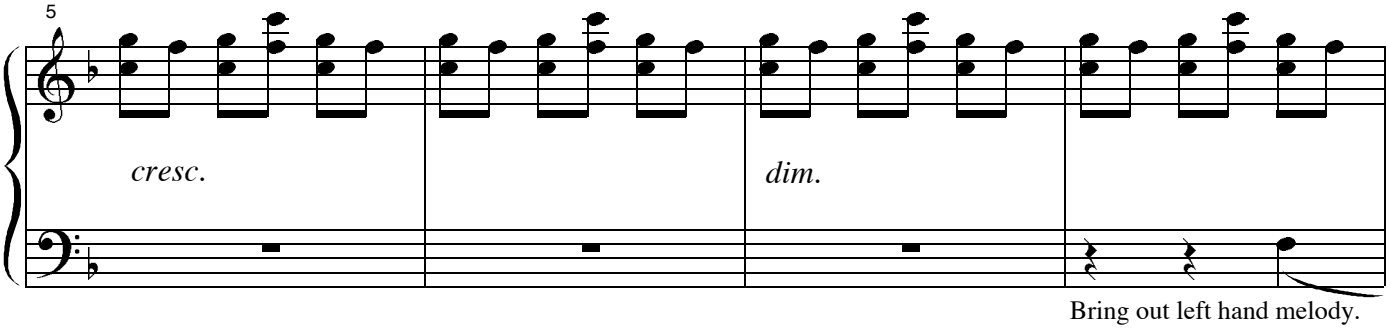
Helpful Hints:

- *Seeing your dentist every six months helps to reduce cavities.*

Song of the Ocean

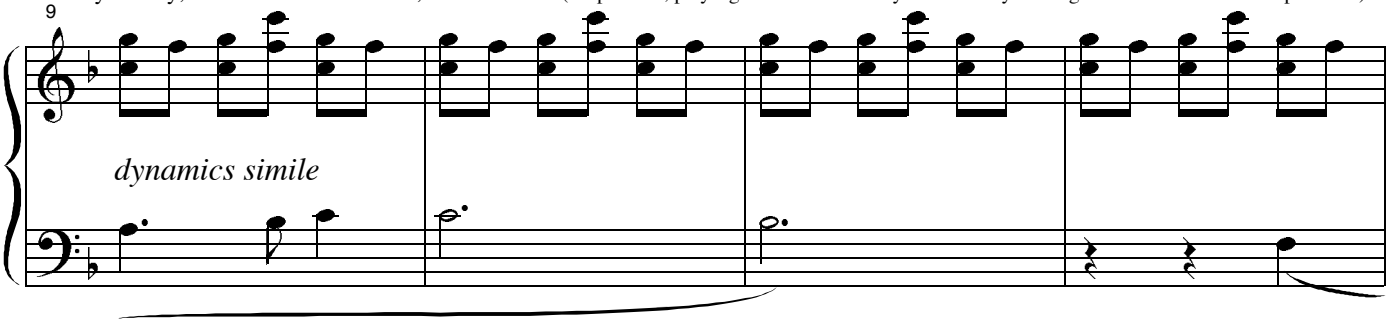


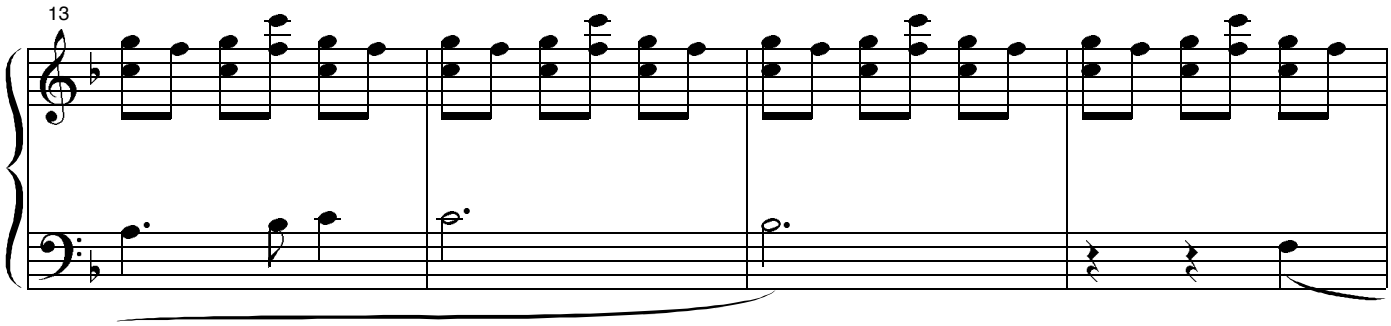
Pedal ad-lib throughout

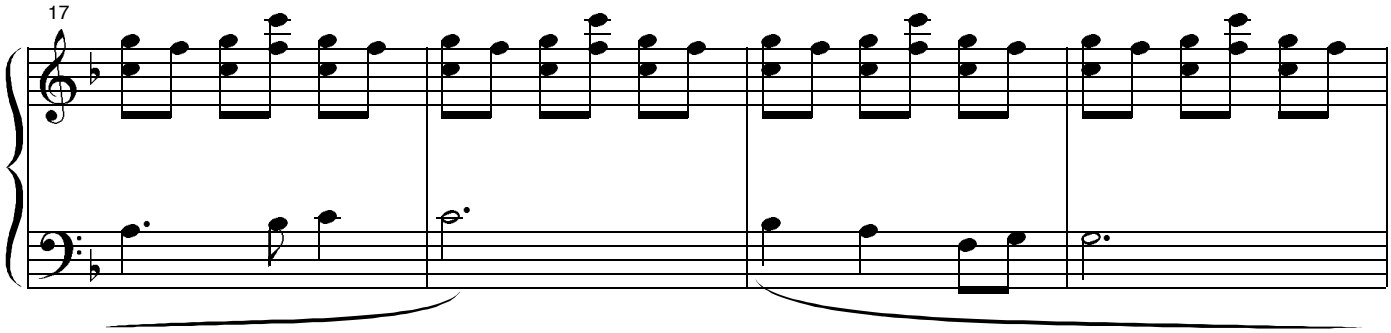


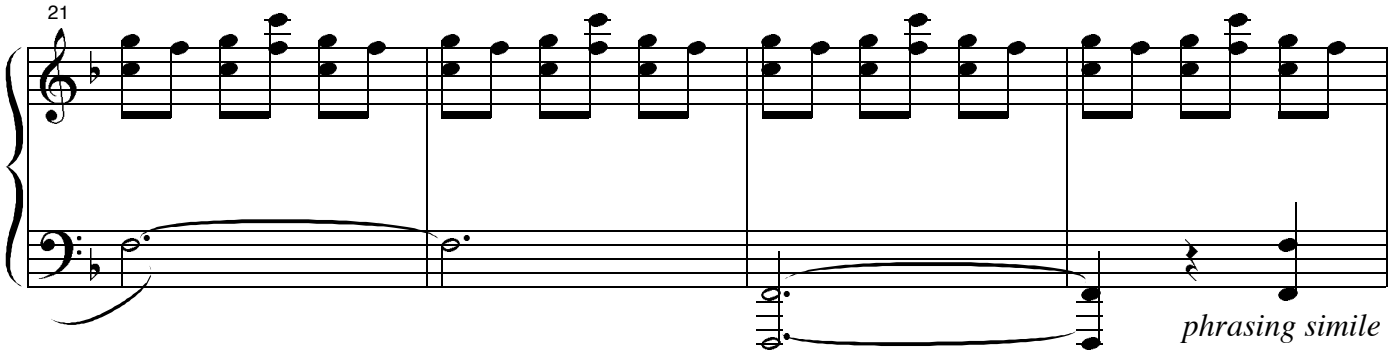
Bring out left hand melody.

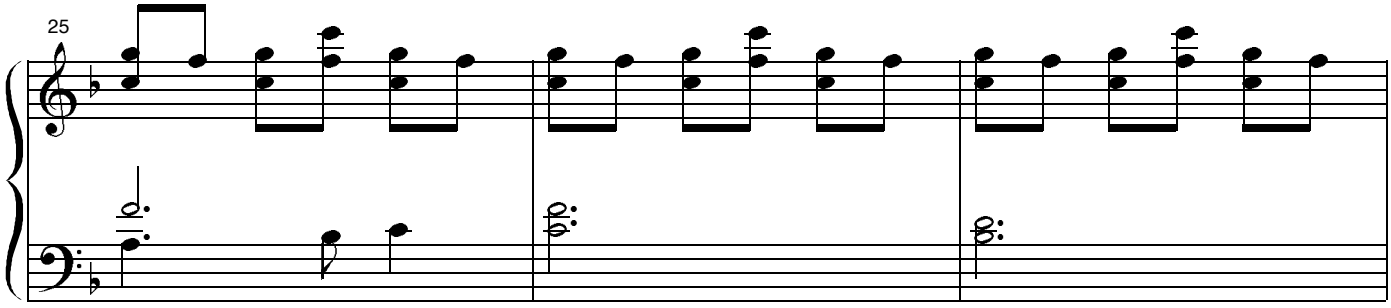
For me, learning to play one hand louder than the other was like learning to rub my head and pat my stomach at the same time. In both cases, I had to try and try, and then all of a sudden, I could do it. (To practice, play right hand with barely a sound as you bang the left hand as loud as possible.)

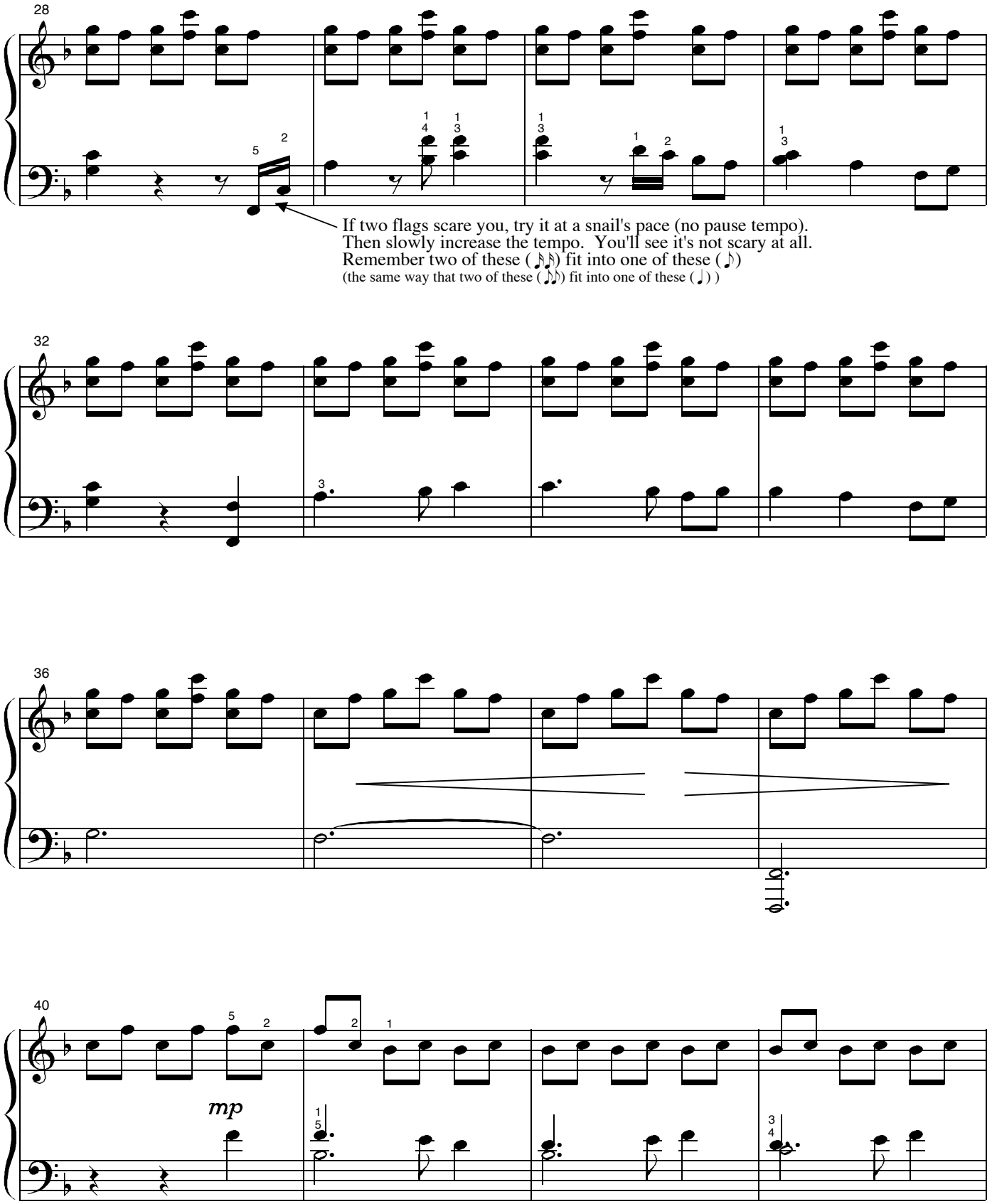


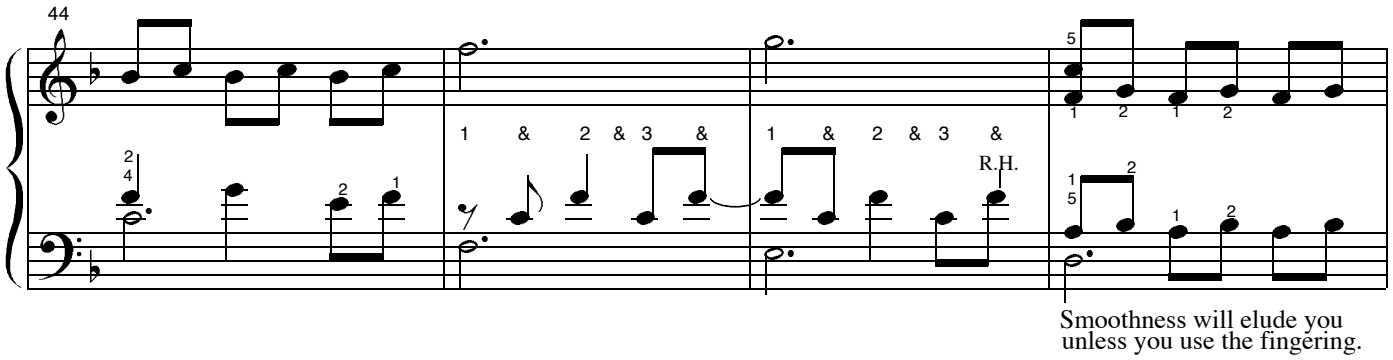

13

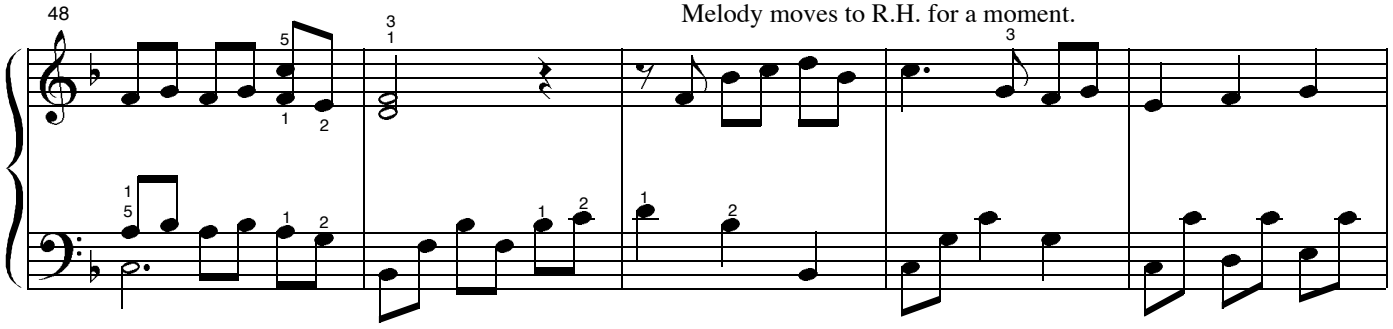

17

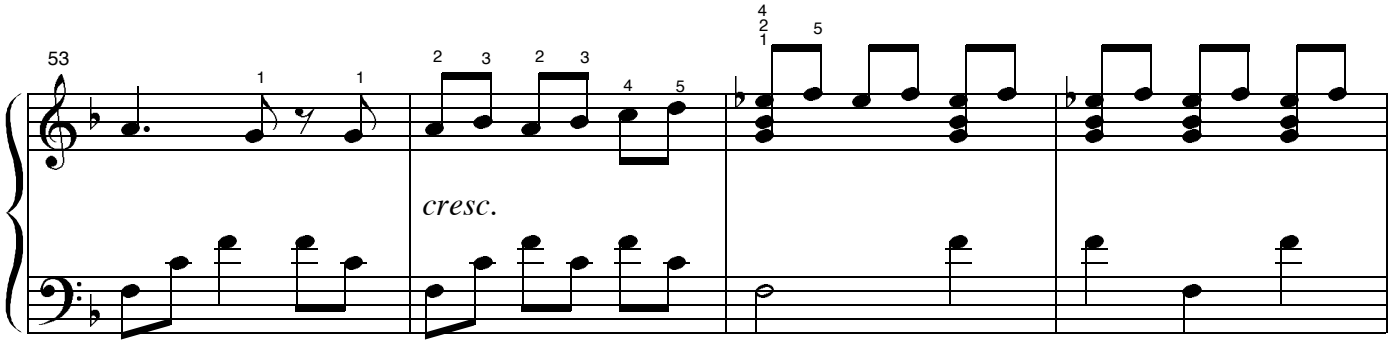

21
phrasing simile

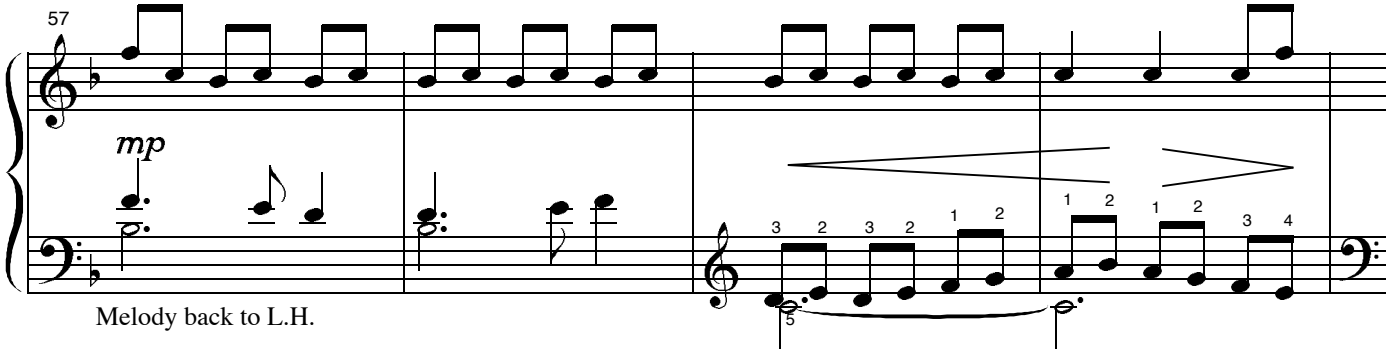

25


28
If two flags scare you, try it at a snail's pace (no pause tempo).
Then slowly increase the tempo. You'll see it's not scary at all.
Remember two of these (𝅘𝅥𝅯𝅘𝅥𝅯) fit into one of these (𝅘𝅥𝅯)
(the same way that two of these (𝅘𝅥𝅯𝅘𝅥𝅯) fit into one of these (𝅘𝅥))
32
36
40
mp
Keep bringing out left-hand melody.









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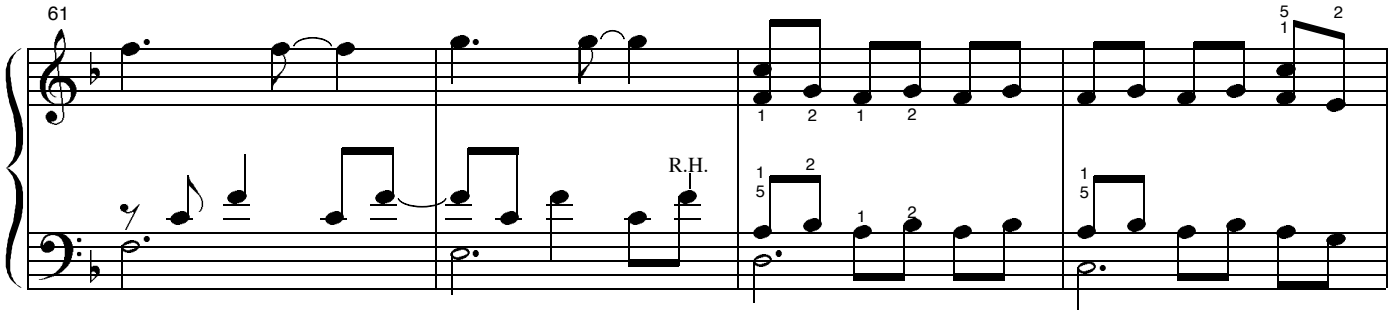
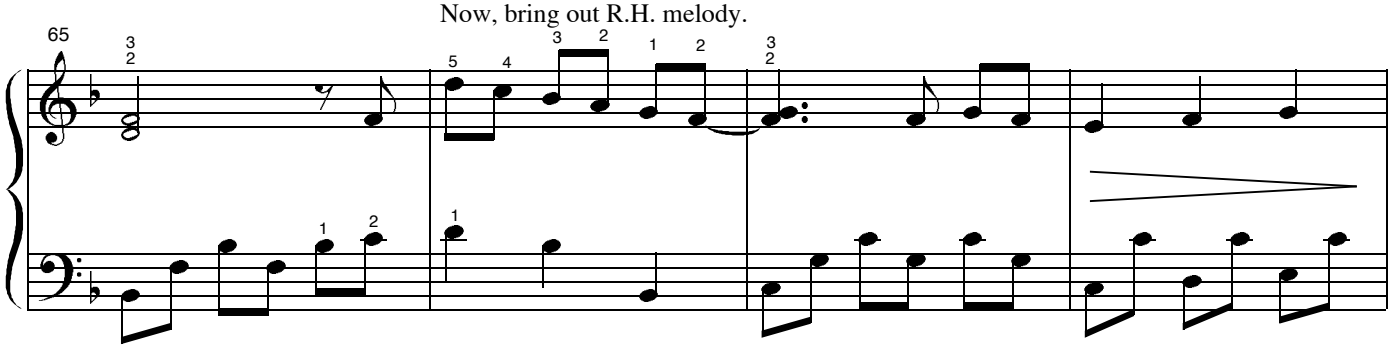
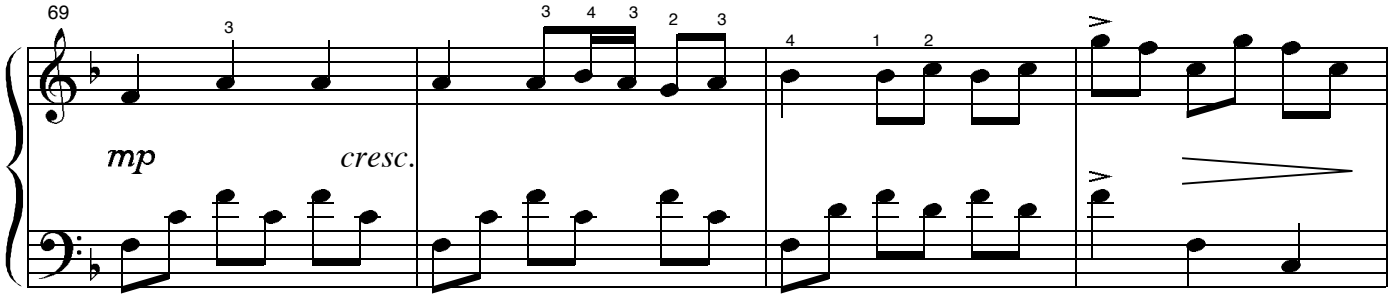
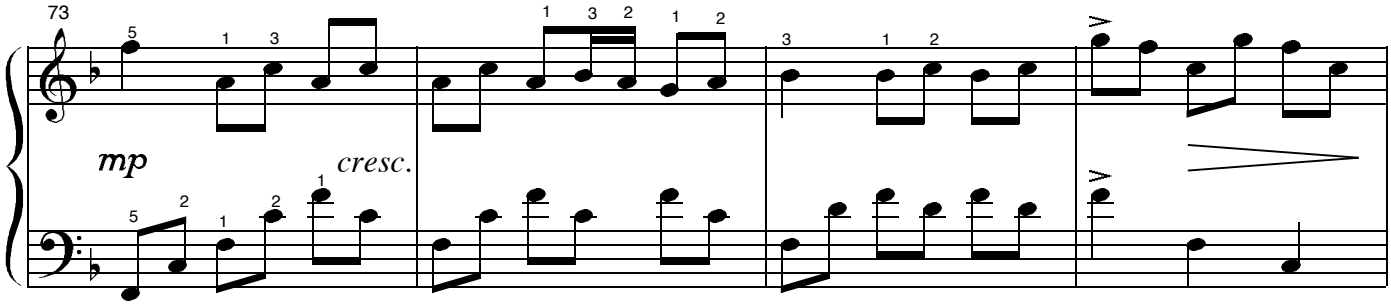


Now, bring out R.H. melody.







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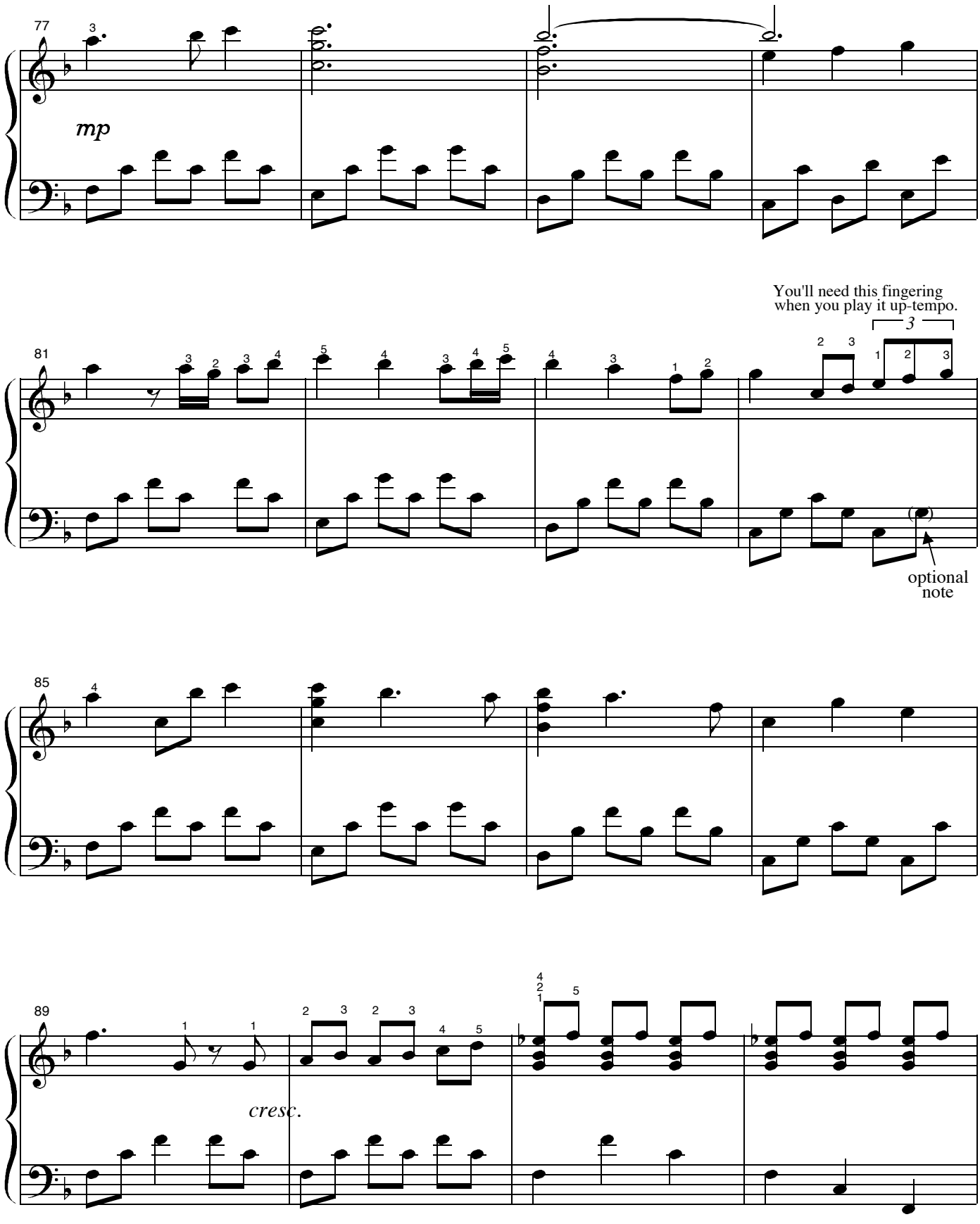

77
mp
You'll need this fingering
when you play it up-tempo.
3
81
optional
note
85
89
cresc.

[Advanced optional measures 93-96 at end.]

93

f

Fingering highly recommended.

97

dim.

cresc.

[Advanced optional measures 101-103 at end.]

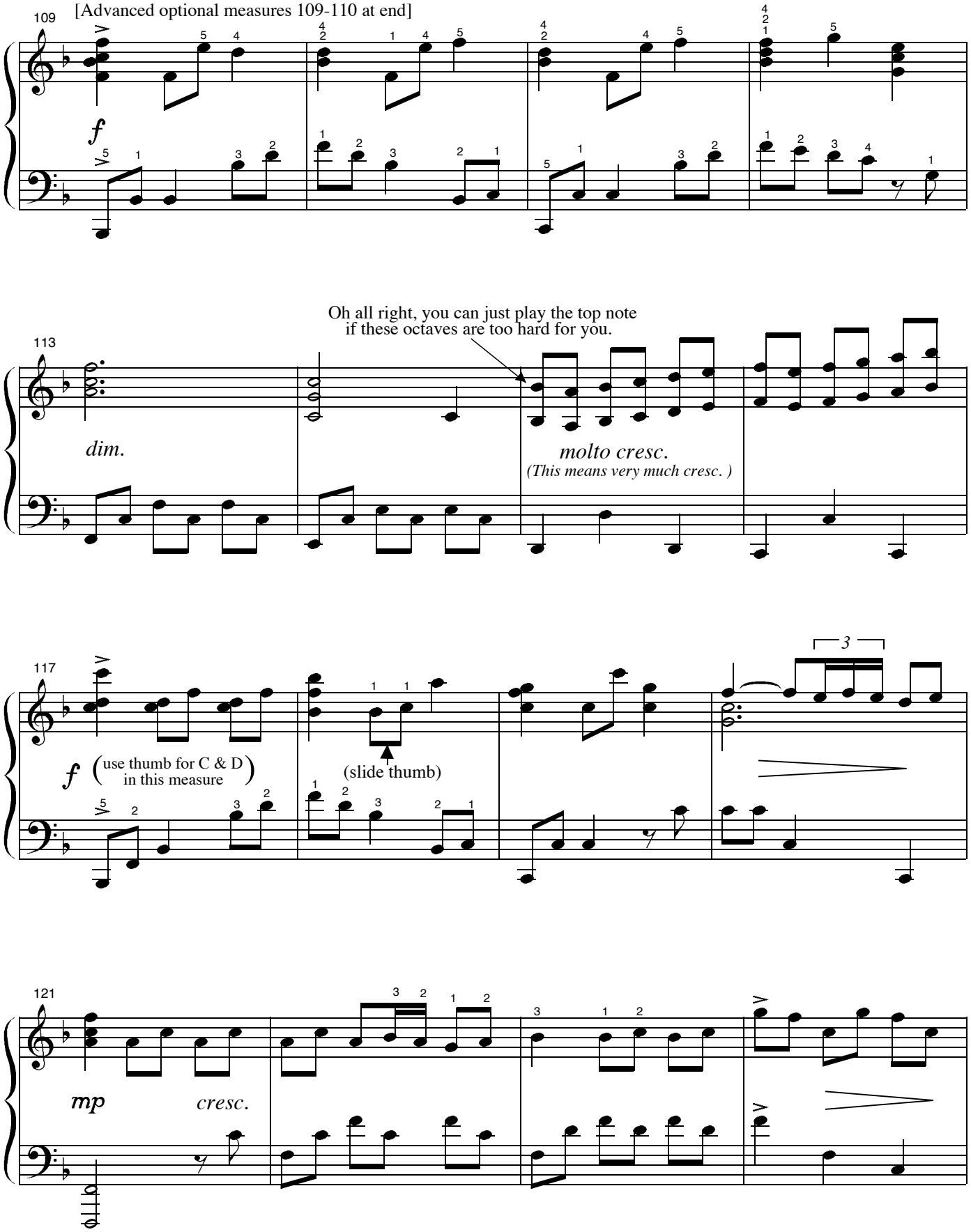
101

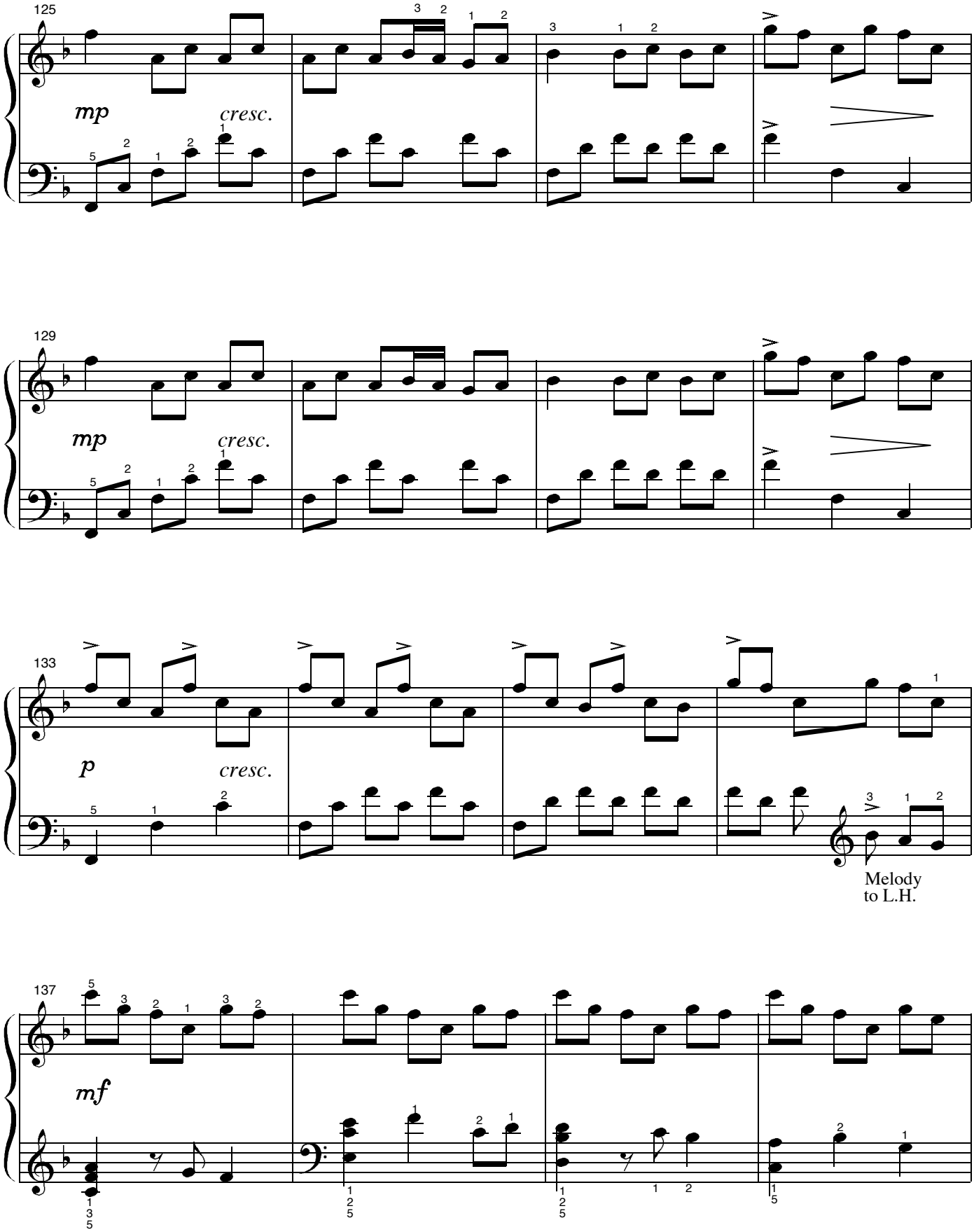
carpé dim.

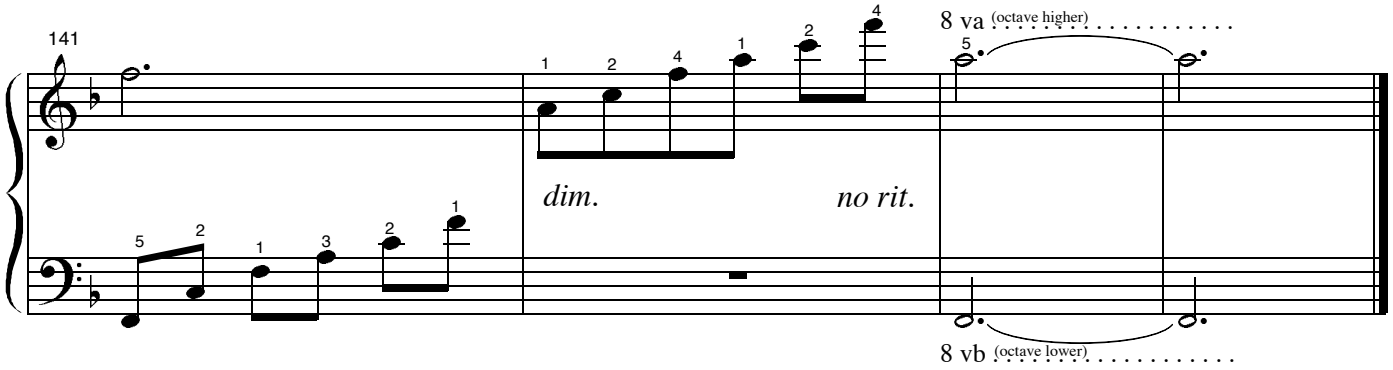
105

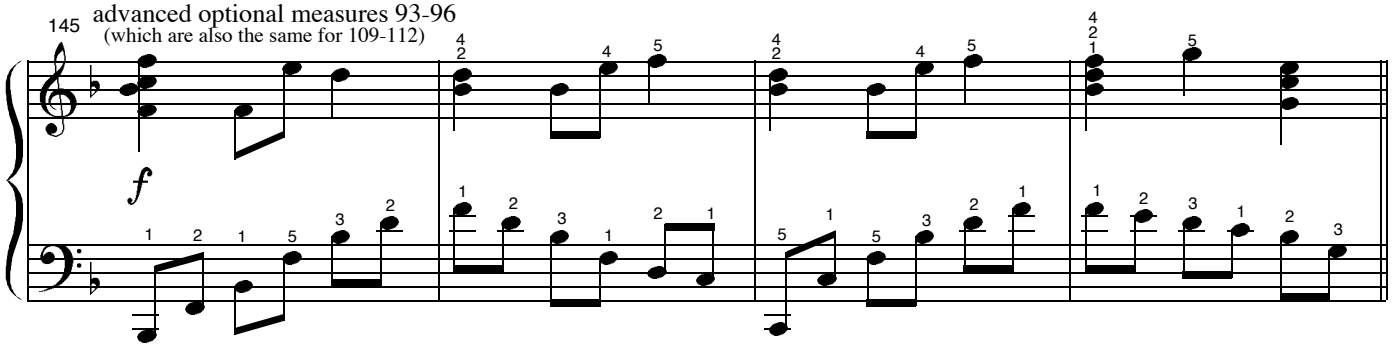
mp

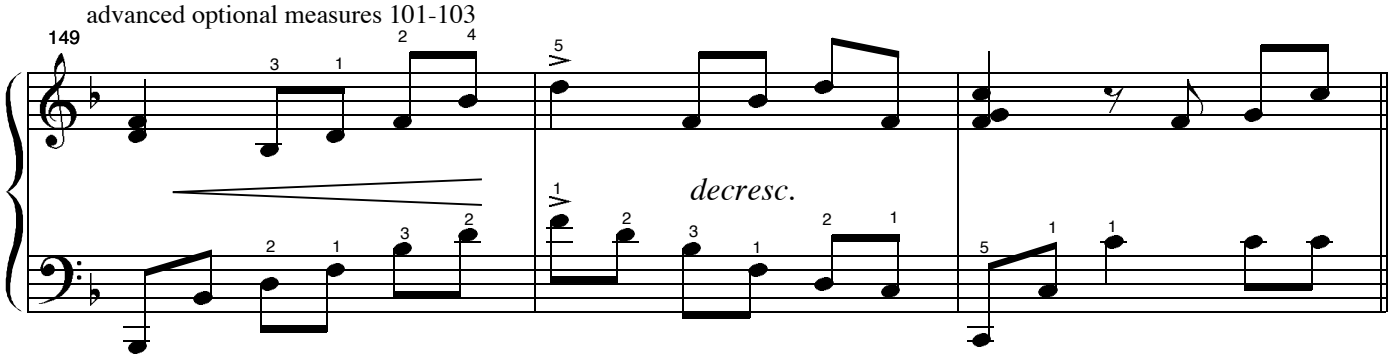
cresc.

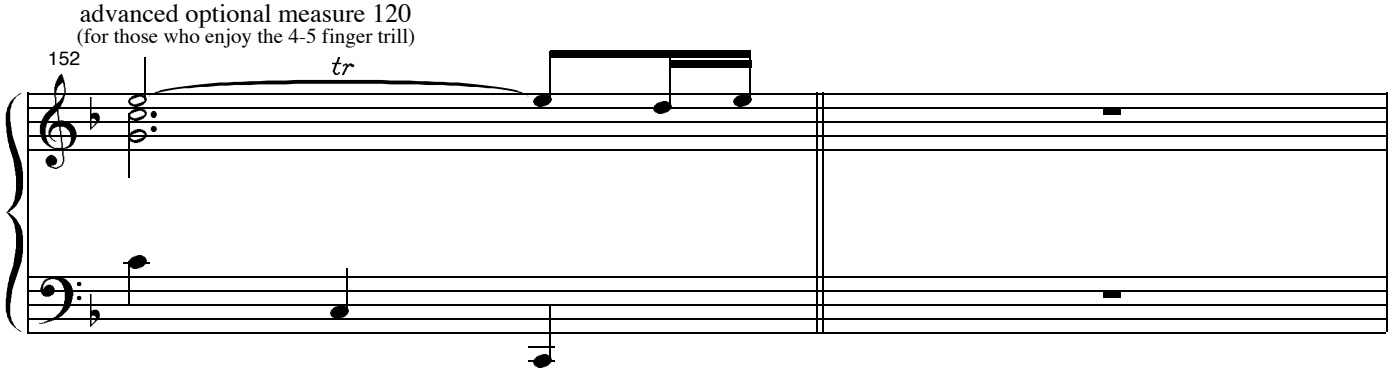

109
[Advanced optional measures 109-110 at end]
f
113
Oh all right, you can just play the top note
if these octaves are too hard for you.
dim.
molto cresc.
(This means very much cresc.)
117
f
(use thumb for C & D
in this measure
(slide thumb)
3
121
mp
cresc.


125
mp
cresc.
129
mp
cresc.
133
p
cresc.
Melody
to L.H.
137
mf


141
8 va (octave higher)
dim.
no rit.
8 vb (octave lower)


advanced optional measures 93-96
(which are also the same for 109-112)
145
f


advanced optional measures 101-103
149
decresc.


advanced optional measure 120
(for those who enjoy the 4-5 finger trill)
152
tr

Side Notes:

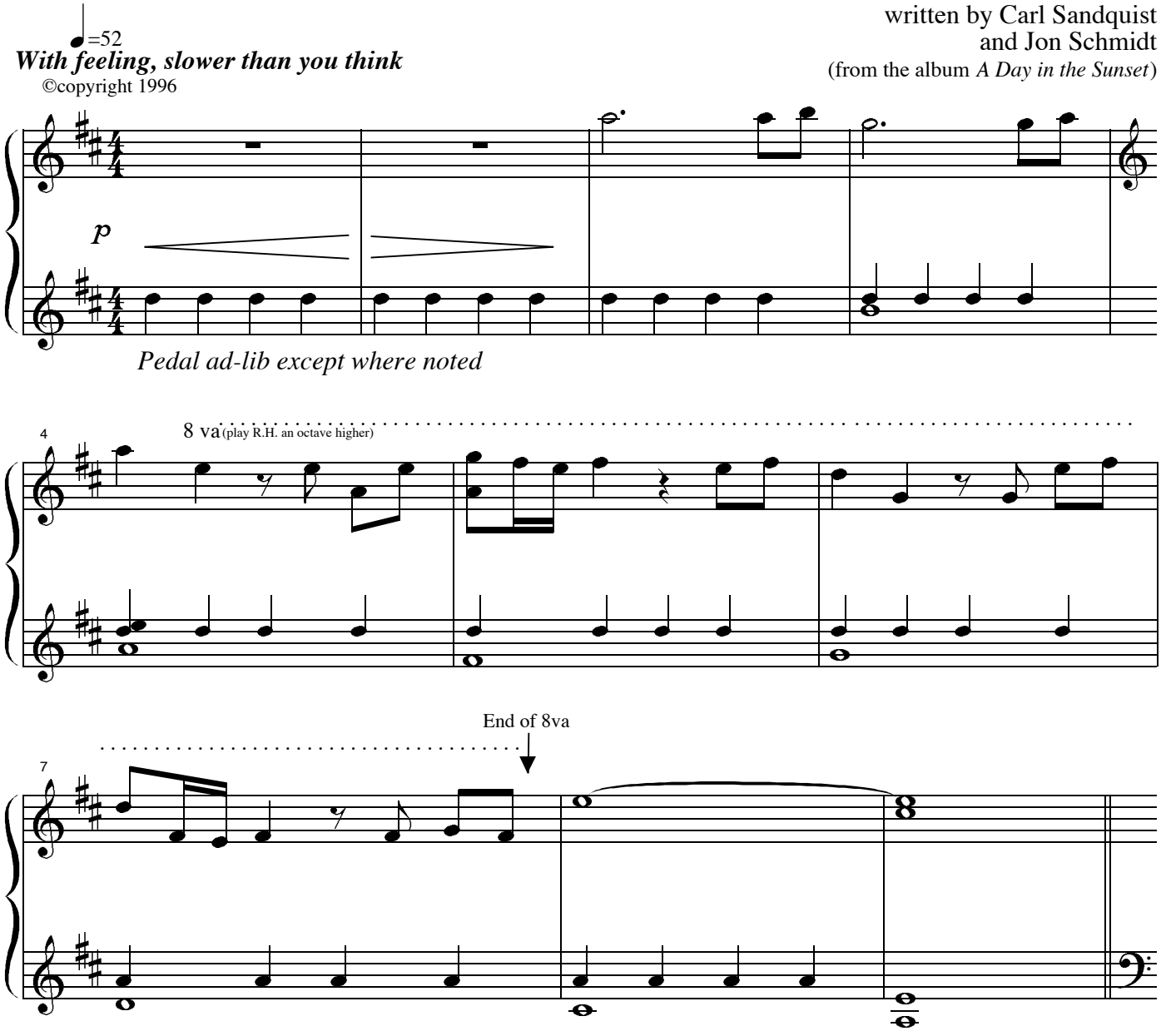
- *Playing this song is like playing the sunrise. Its melody is my favorite in the book.*
- *Many thanks to my good friend Carl Sandquist who wrote the initial theme upon which I based this song. Also thanks so much, Carl, for the support, the prodding, and the resources without which this book would have never happened.*

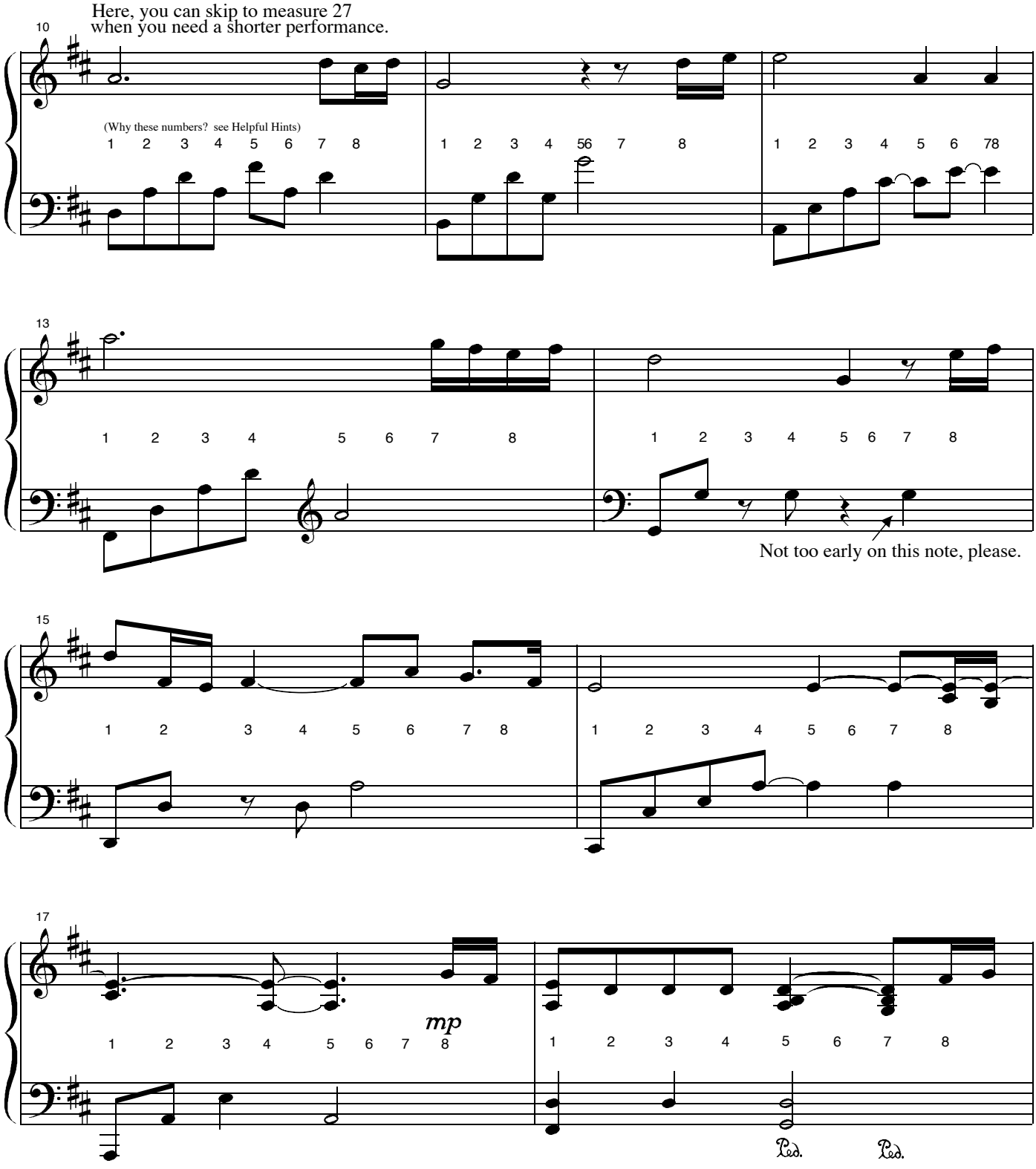
Helpful Hints:

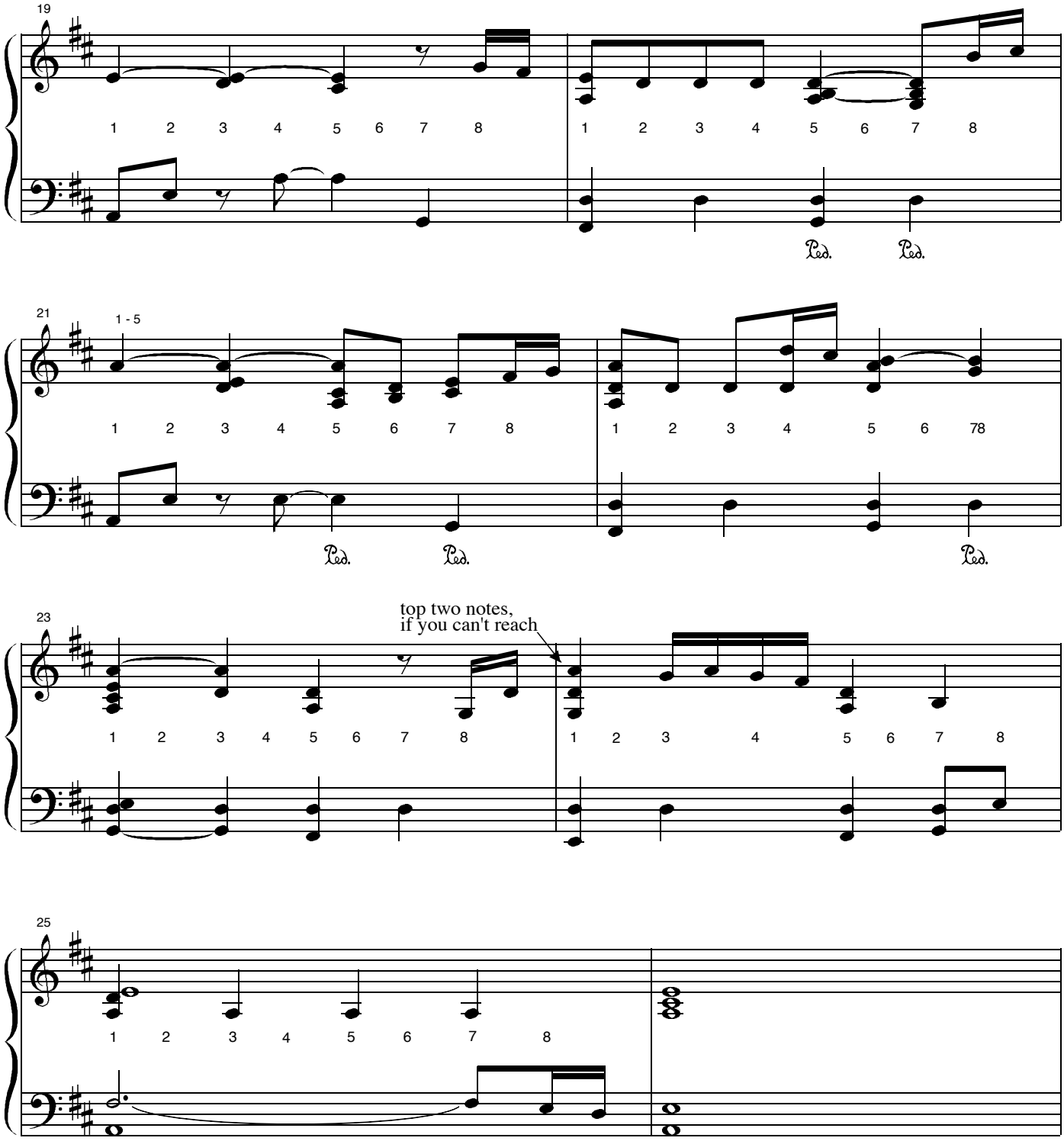
- *Why the numbers on measure 10? Because everyone I tested this song on had trouble counting out the rhythm. So, I put in these numbers to help them keep track of the eighth note slots in each measure and that made it much easier.*
  I'm inviting you to count 1 2 3 4 5 6 7 8 rather than than the traditional 1& 2 & 3 & 4 &. Having tried it both ways with people, the first way proved easier. (And plus, dancers use this method.) If it really bothers you, cross my numbers out and put in your own instead.
- *Level of difficulty: second easiest in the book.*

Morning Light

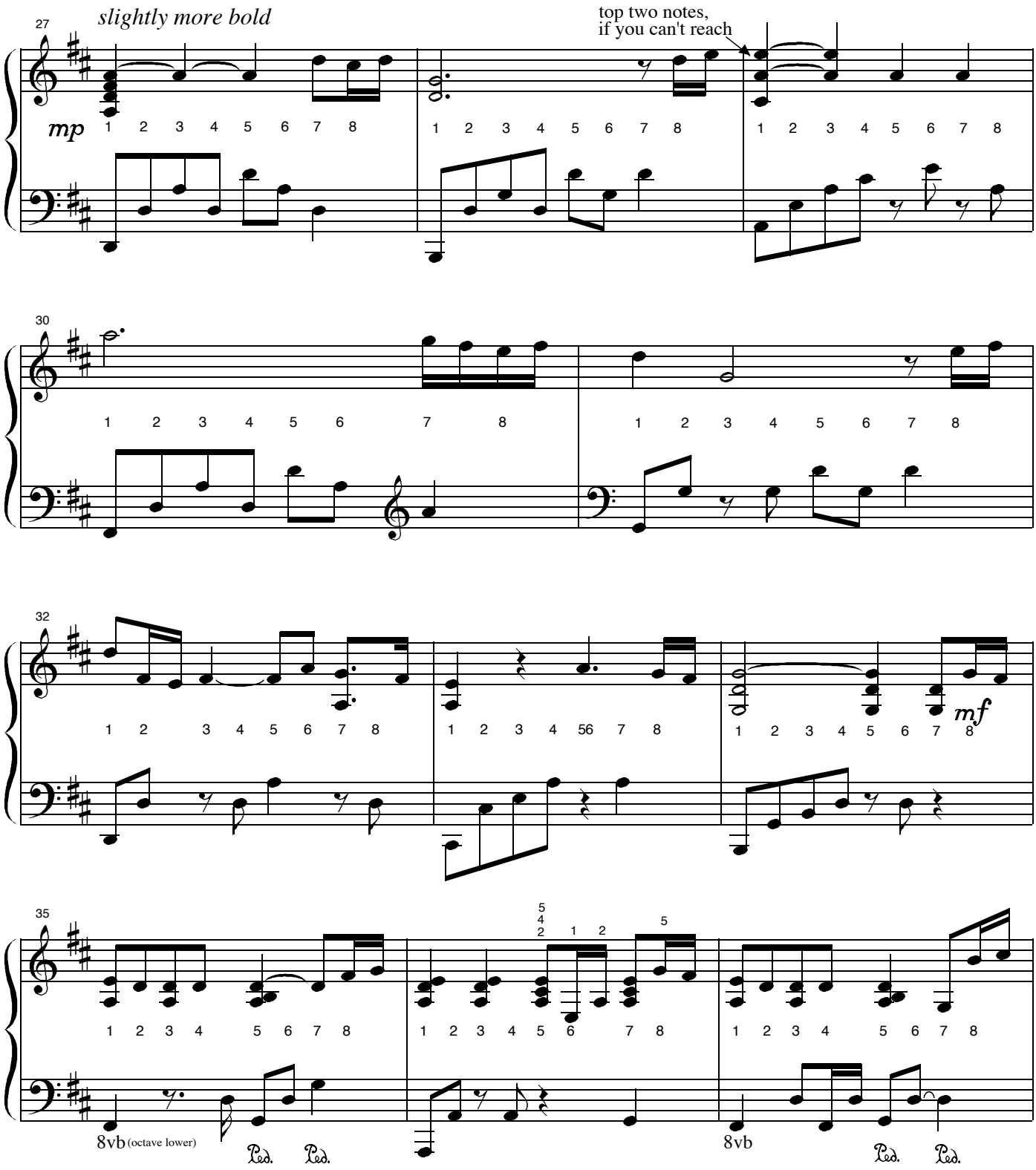
written by Carl Sandquist
and Jon Schmidt
(from the album *A Day in the Sunset*)

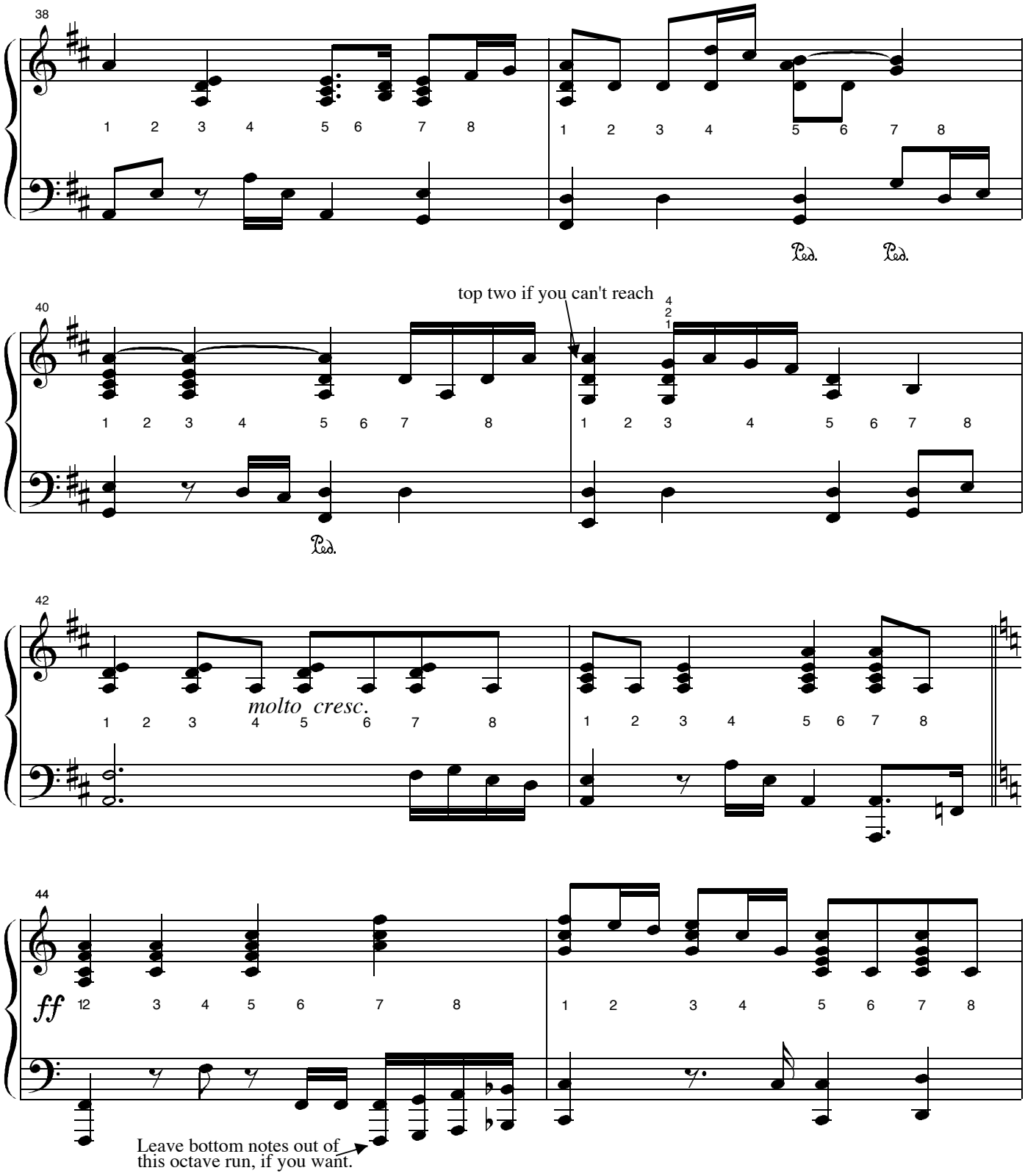



Here, you can skip to measure 27
when you need a shorter performance.
10
(Why these numbers? see Helpful Hints)
1 2 3 4 5 6 7 8
1 2 3 4 56 7 8
1 2 3 4 5 6 78
13
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
Not too early on this note, please.
15
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
17
mp
1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8
Ped.
Ped.

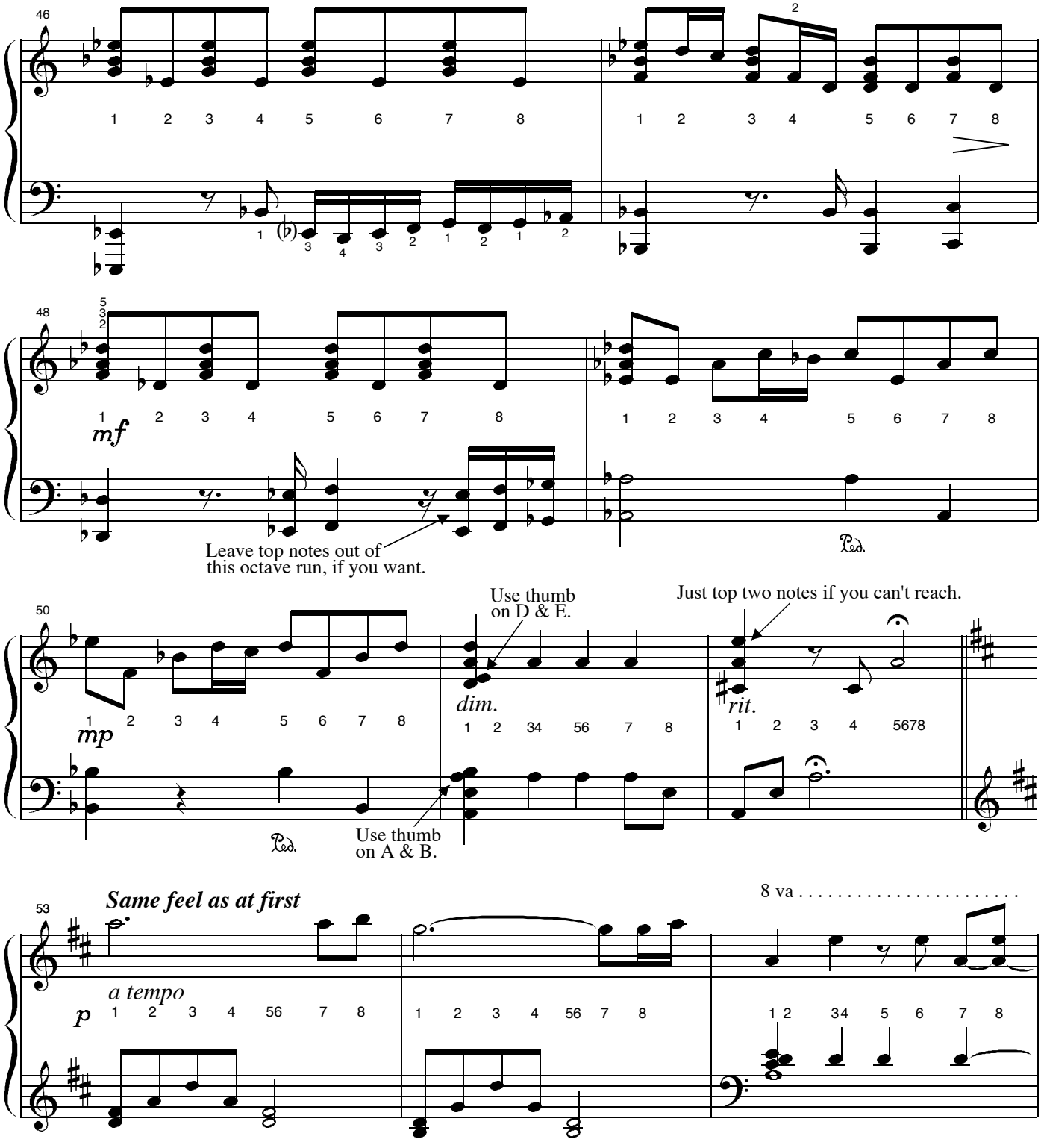


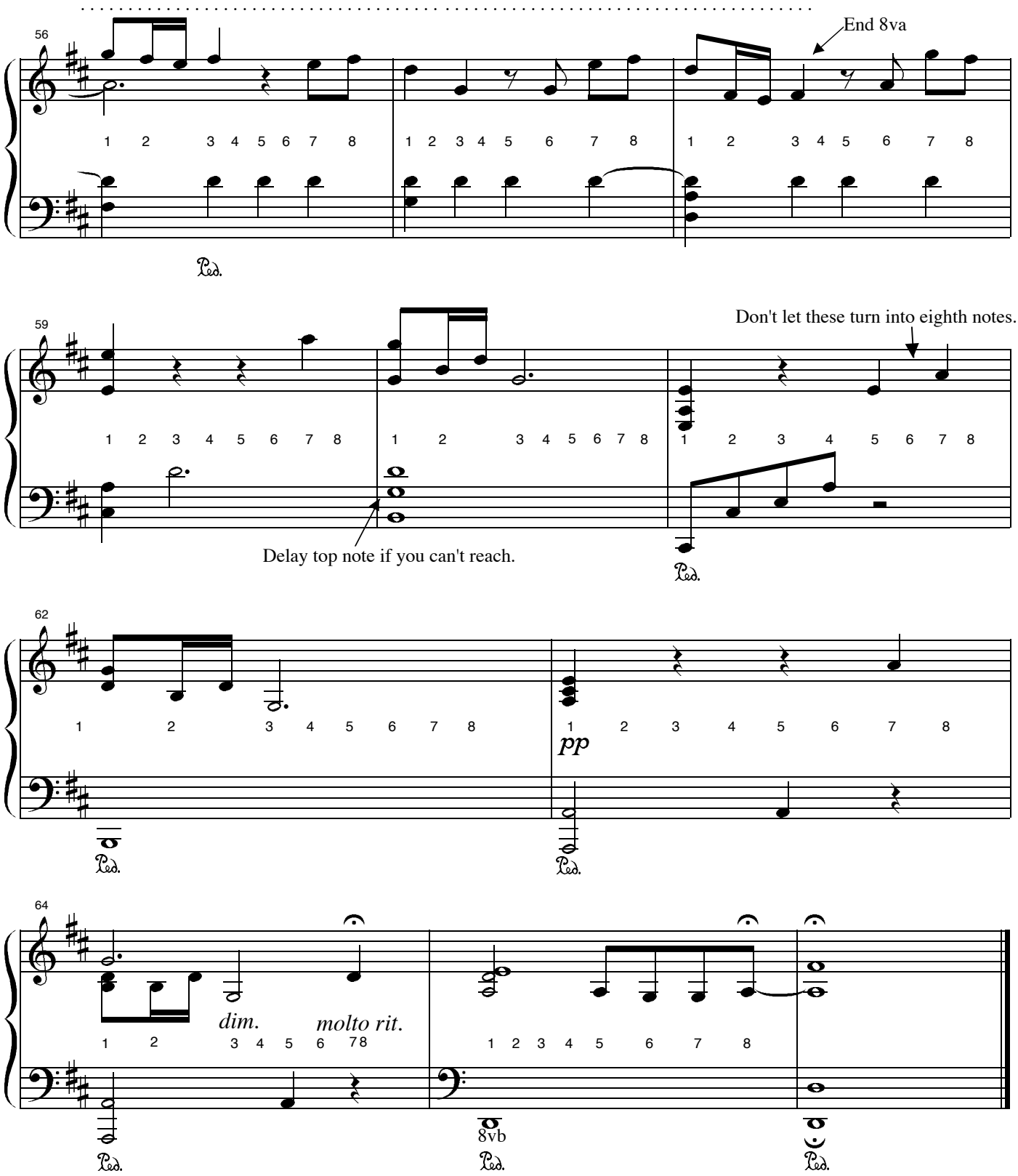
Morning Light ©1996-CJS&JS


27
slightly more bold
top two notes,
if you can't reach
mp
30
32
mf
35
8vb (octave lower)
Ped.
Ped.
8vb
Ped.
Ped.



Morning Light ©1996-CJS&JS


46
48
mf
Leave top notes out of this octave run, if you want.
Ped.
50
mp
dim.
Use thumb on D & E.
Use thumb on A & B.
Just top two notes if you can't reach.
rit.
53
Same feel as at first
a tempo
p
8 va


56
End 8va
Ped.
59
Don't let these turn into eighth notes.
Delay top note if you can't reach.
Ped.
62
pp
Ped.
Ped.
64
dim.
molto rit.
8vb
Ped.
Ped.
Ped.

Side Notes:

- *This song is dedicated to the memory of one of my best friends, who was also my music mentor and older sister, Rose-Anne. It is intended as an expression of loss, love, assurance and reunion.*

Helpful Hints:

- *This version has been transposed to an easier key because, although it is a simple song, too many people who played it were intimidated by five flats. (I have however, included "Tribute" in the original key. It appears at the end of the book.) Try the original version first. If the five flats give you trouble, see my Helpful Hints in the song "All of Me" on page 51. If all else fails, learn this version first and it will make learning the other version much easier.*
- *Besides the definition that I gave earlier in "Cherished Moments," there is another definition of rubato that works better when playing expressive music that is very slow in tempo, like that at the beginning of this song. This definition says to let the important notes steal time from the less important notes. When thinking of this definition choose what you consider to be the important notes. Think of them as rocks thrown into a pool. Watch the ripples until you feel ready to go on. (Don't let the fear of waiting too long make you continue before you are ready.) Then the job of the shorter or connecting notes is to balance out the lengthened notes with the feeling of acceleration. So the music doesn't drag.*
- *Level of difficulty: easiest in the book. (Especially if you start on measure 16 and skip the fast middle part.)*

Tribute

(Rose-Anne's Song)

*Easier Key

written by Jon Schmidt

(from the album *Walk in the Woods*)

Slow Rubato

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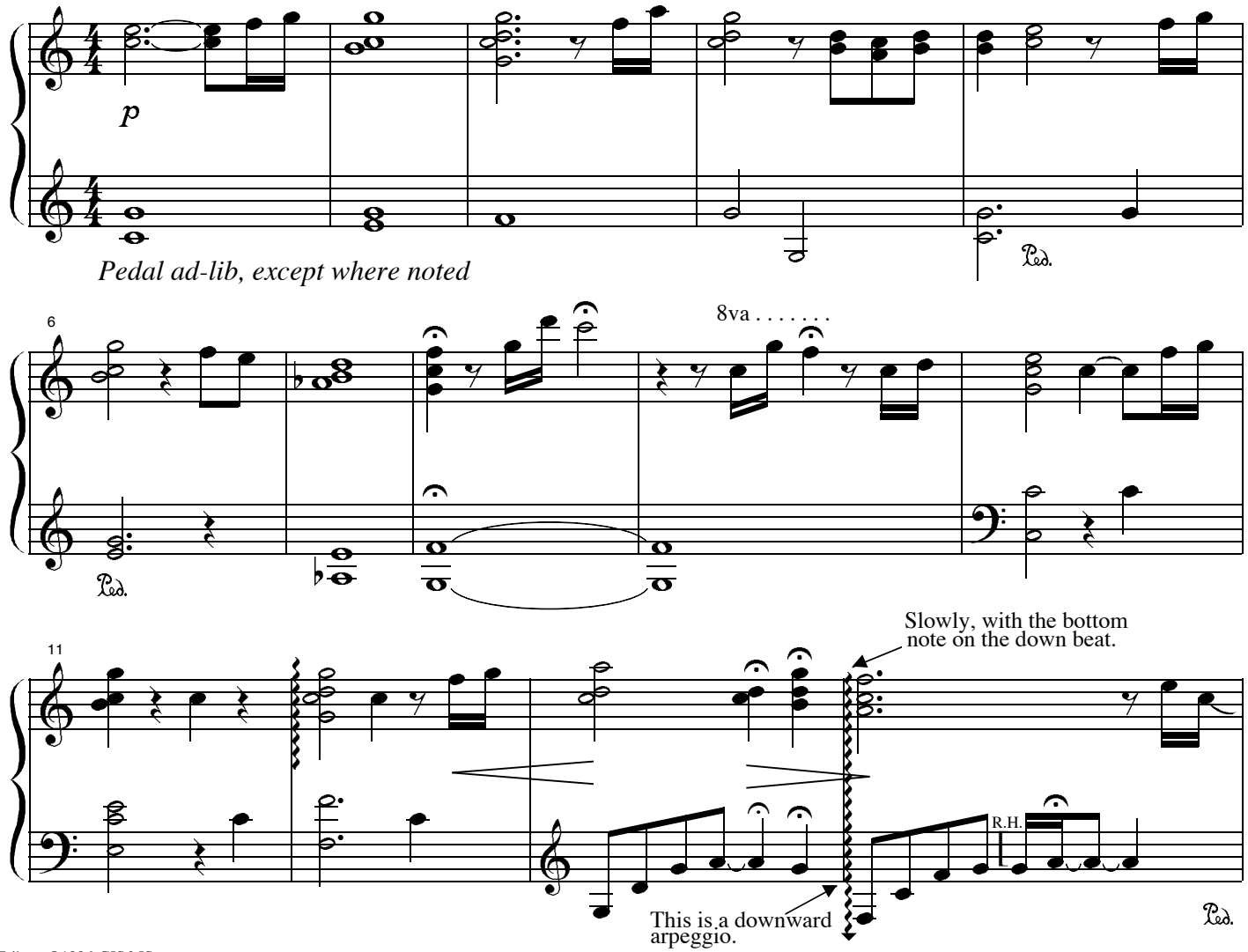

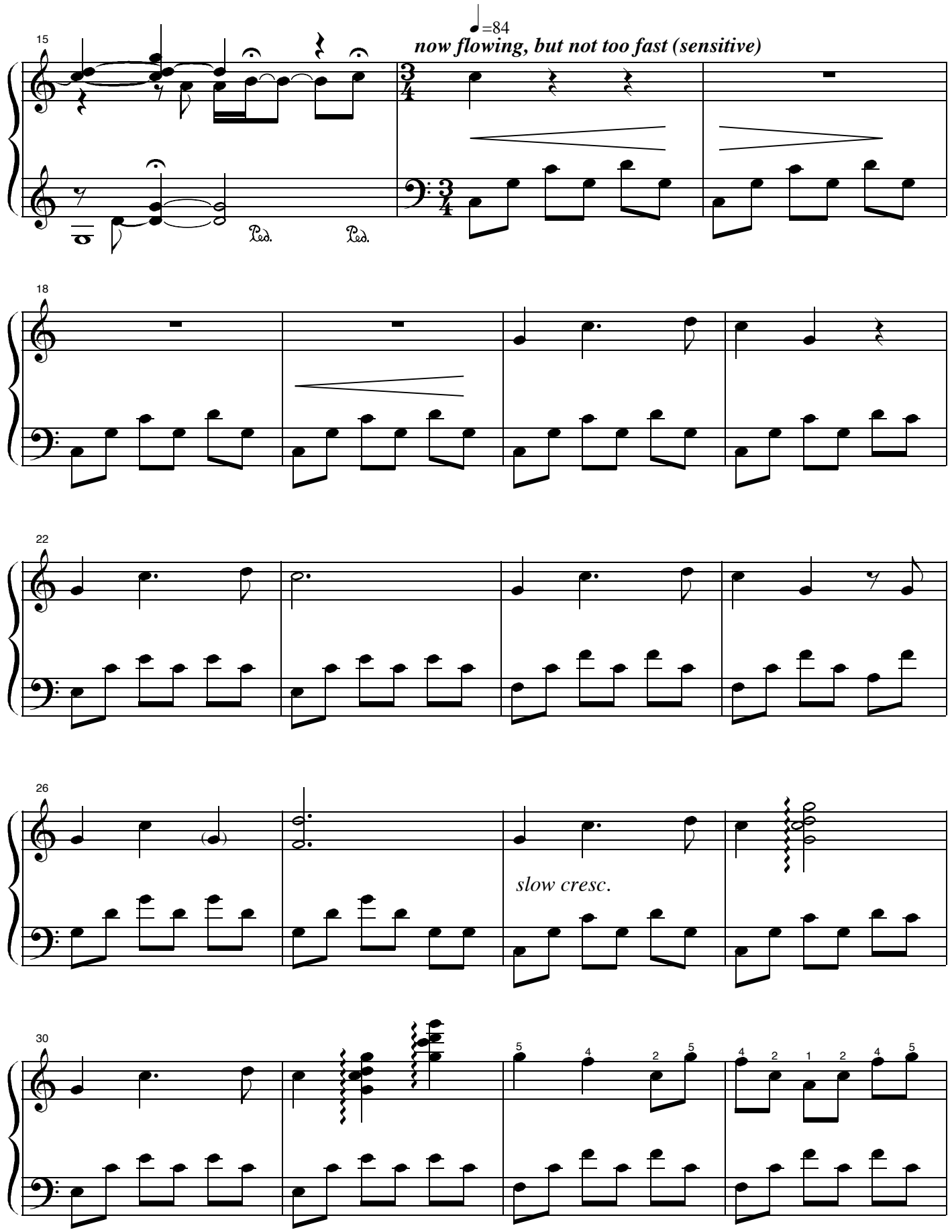

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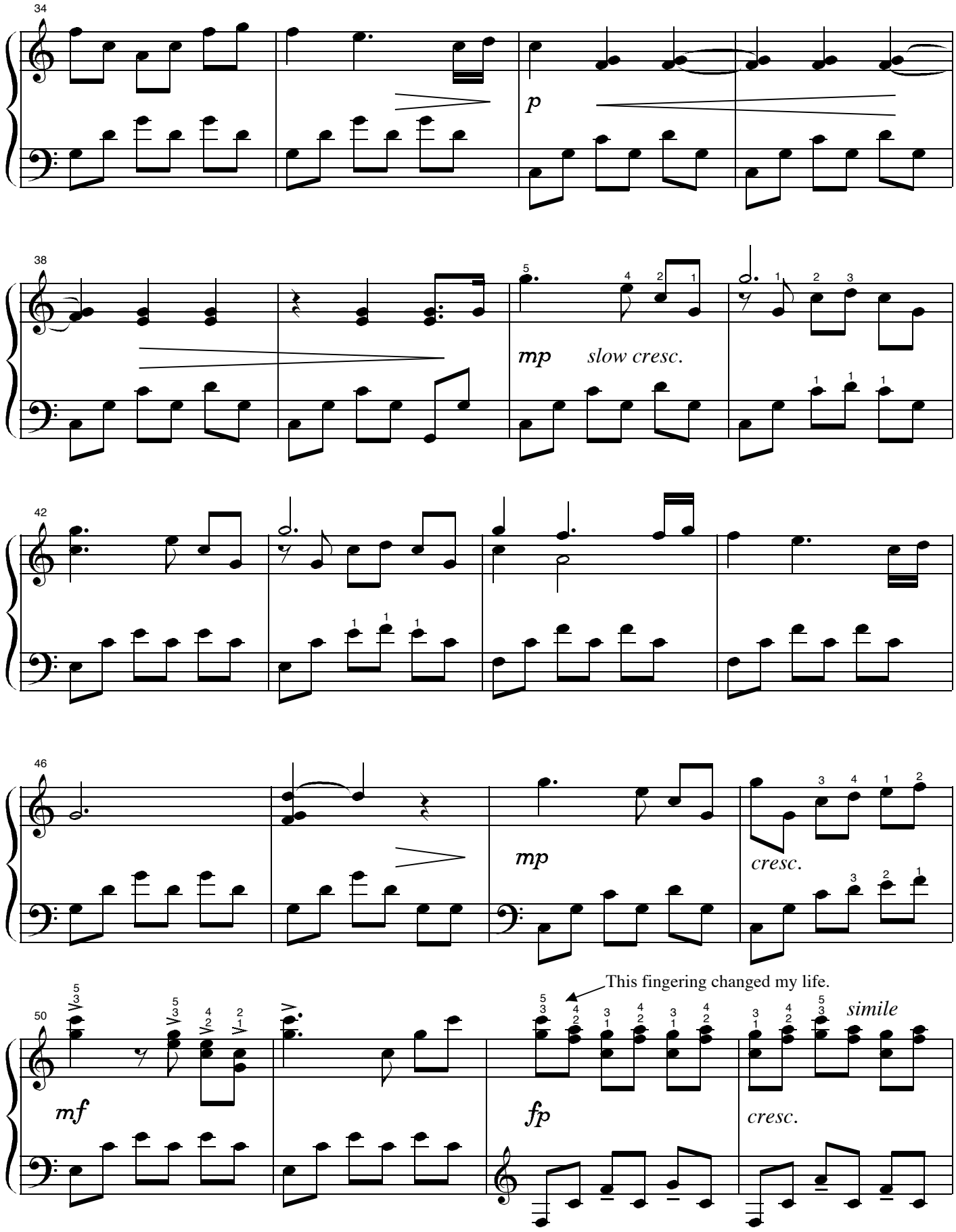

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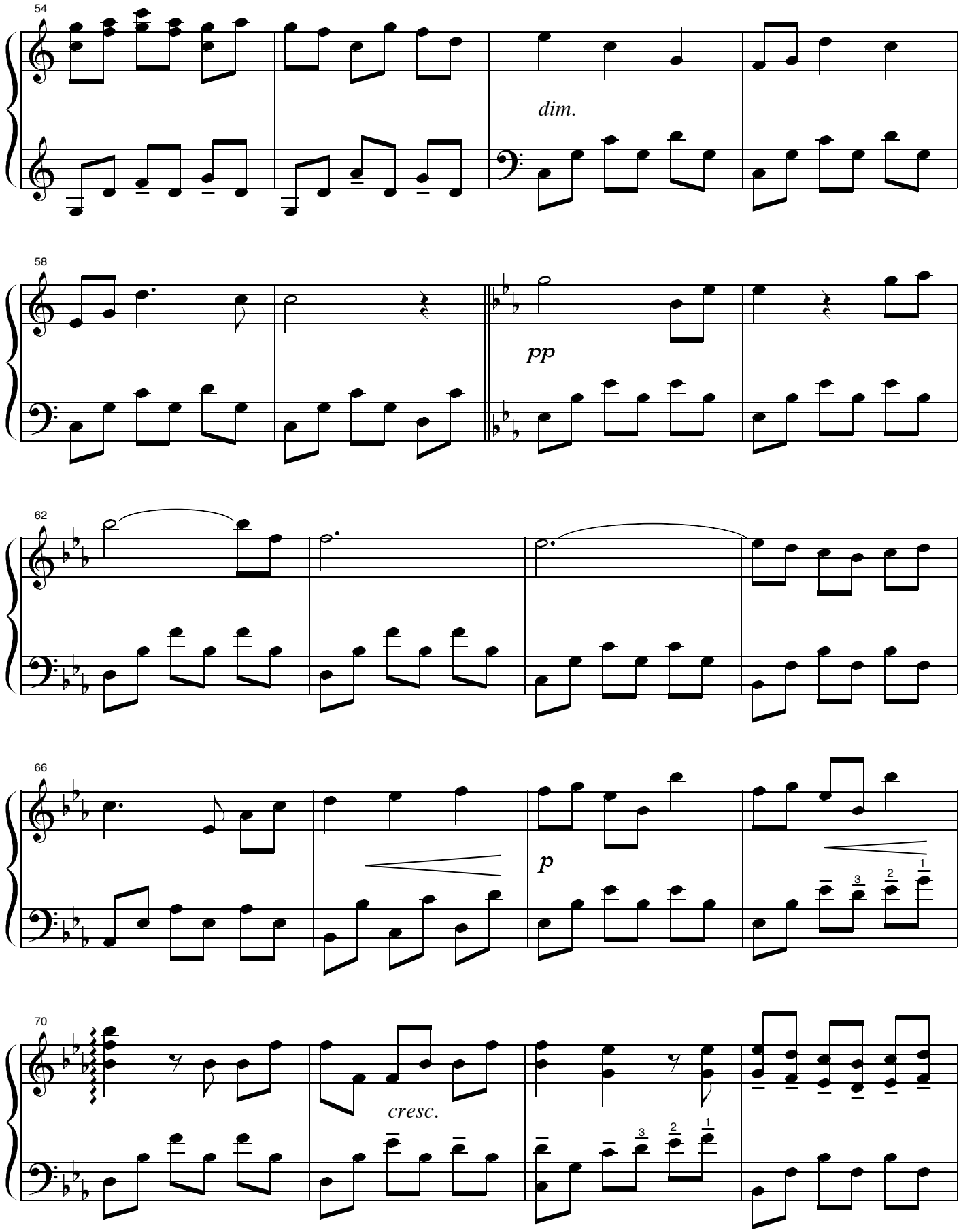

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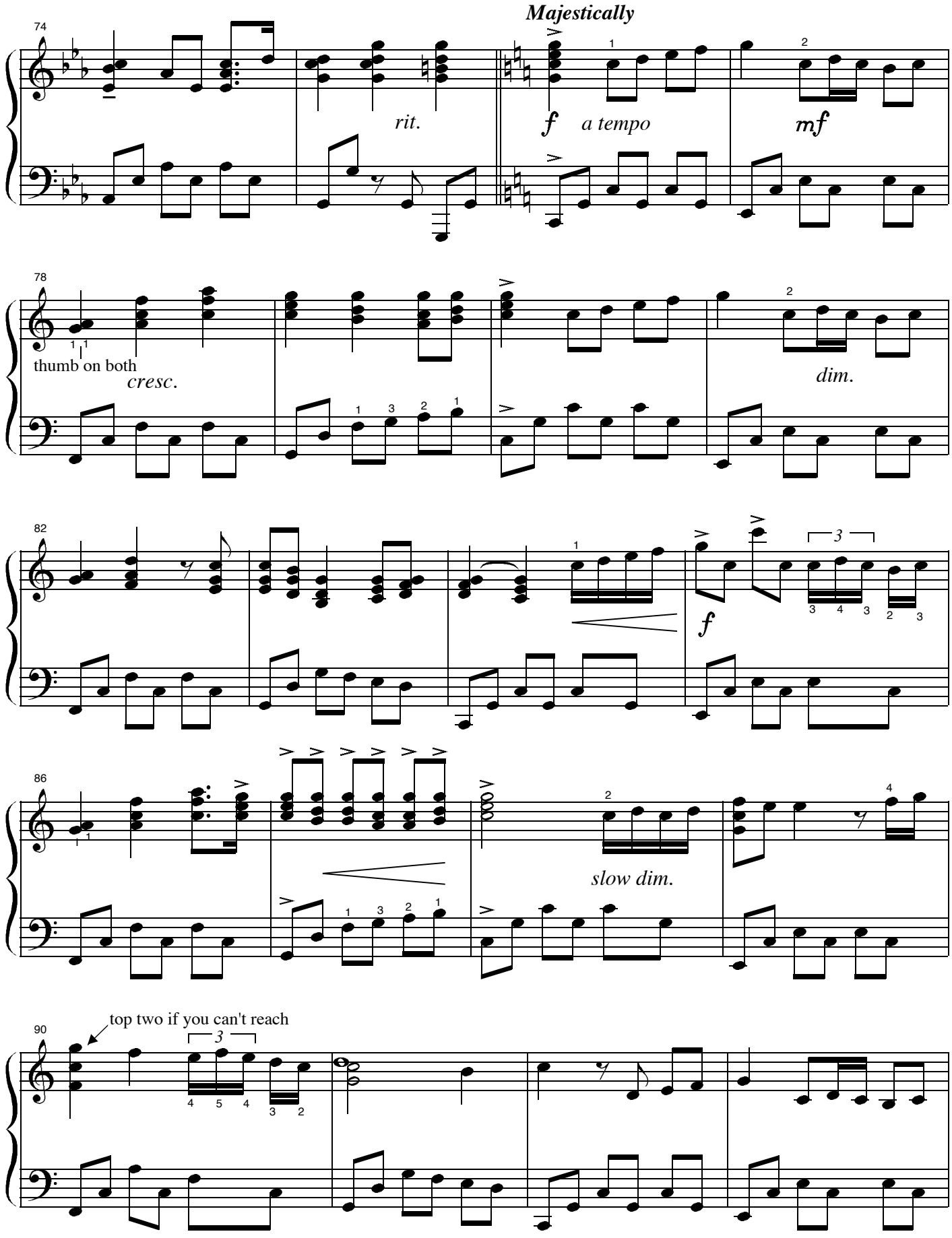

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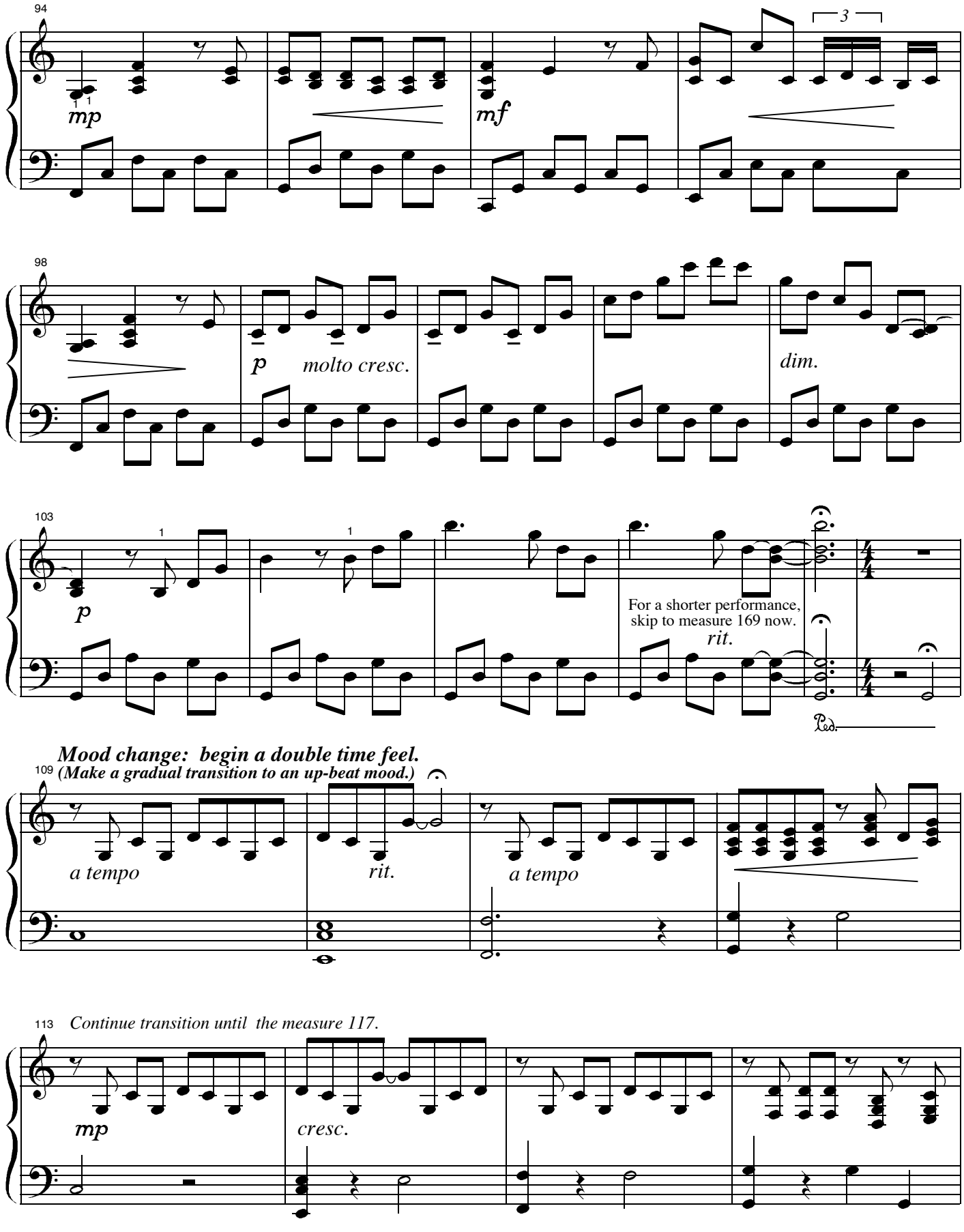

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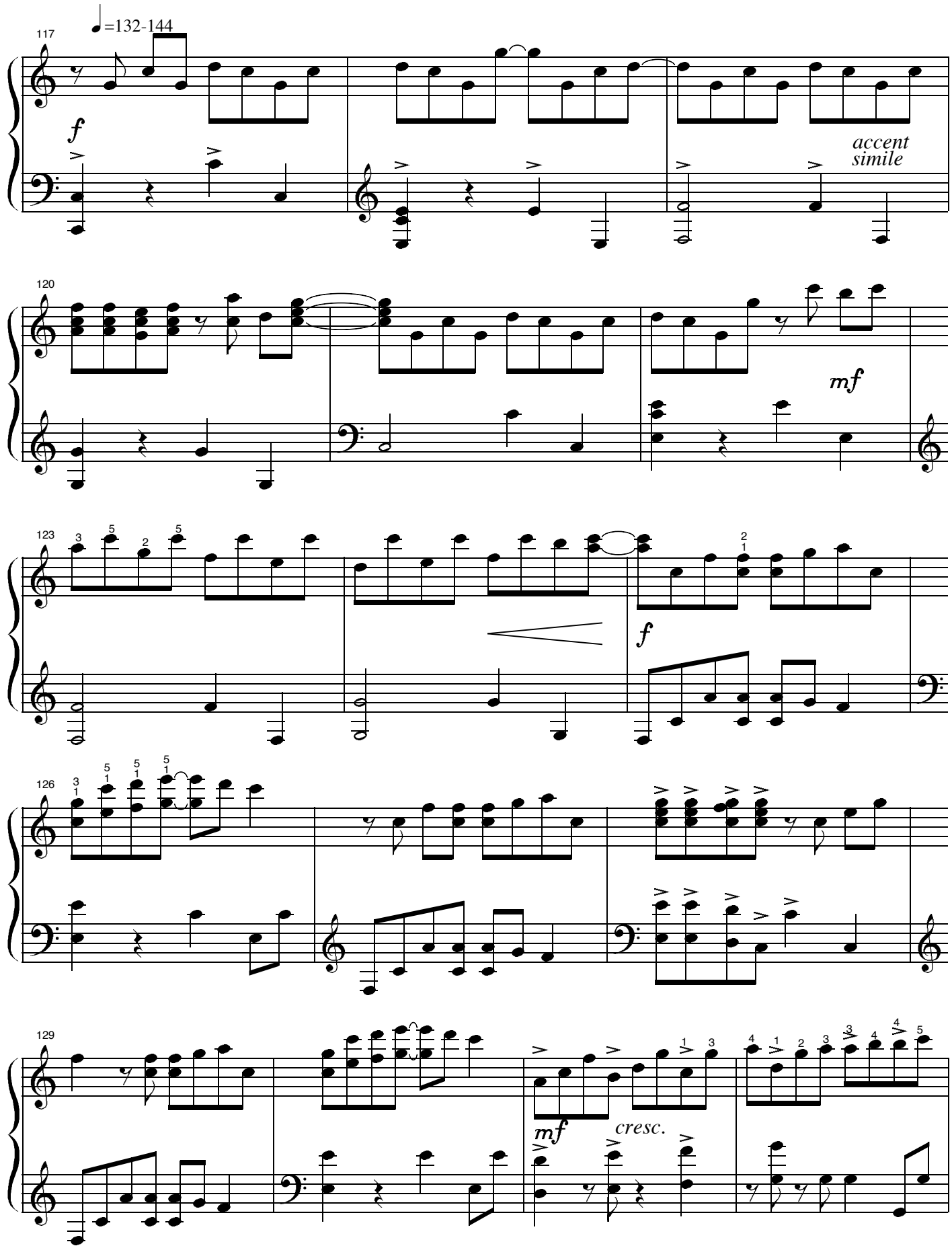

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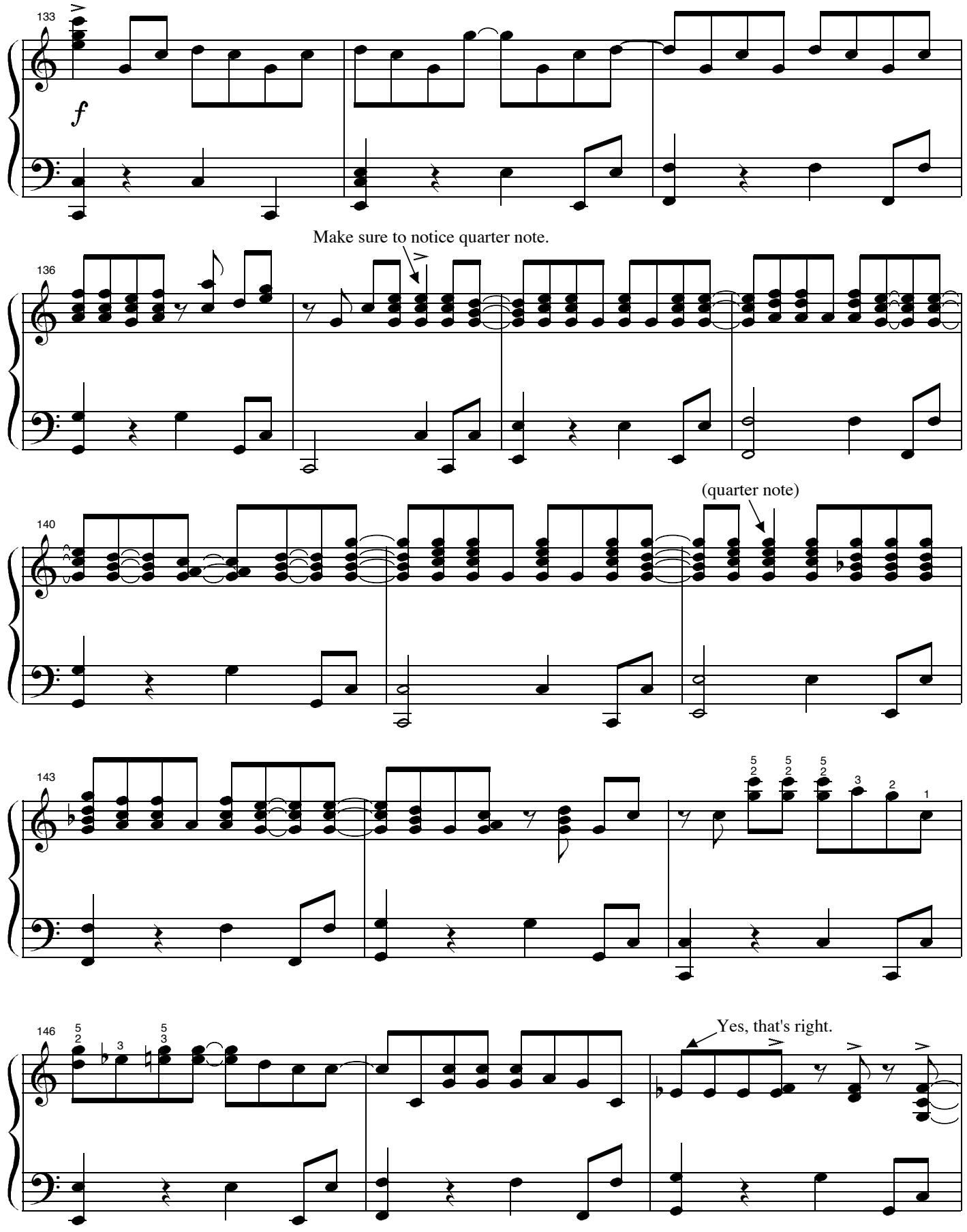

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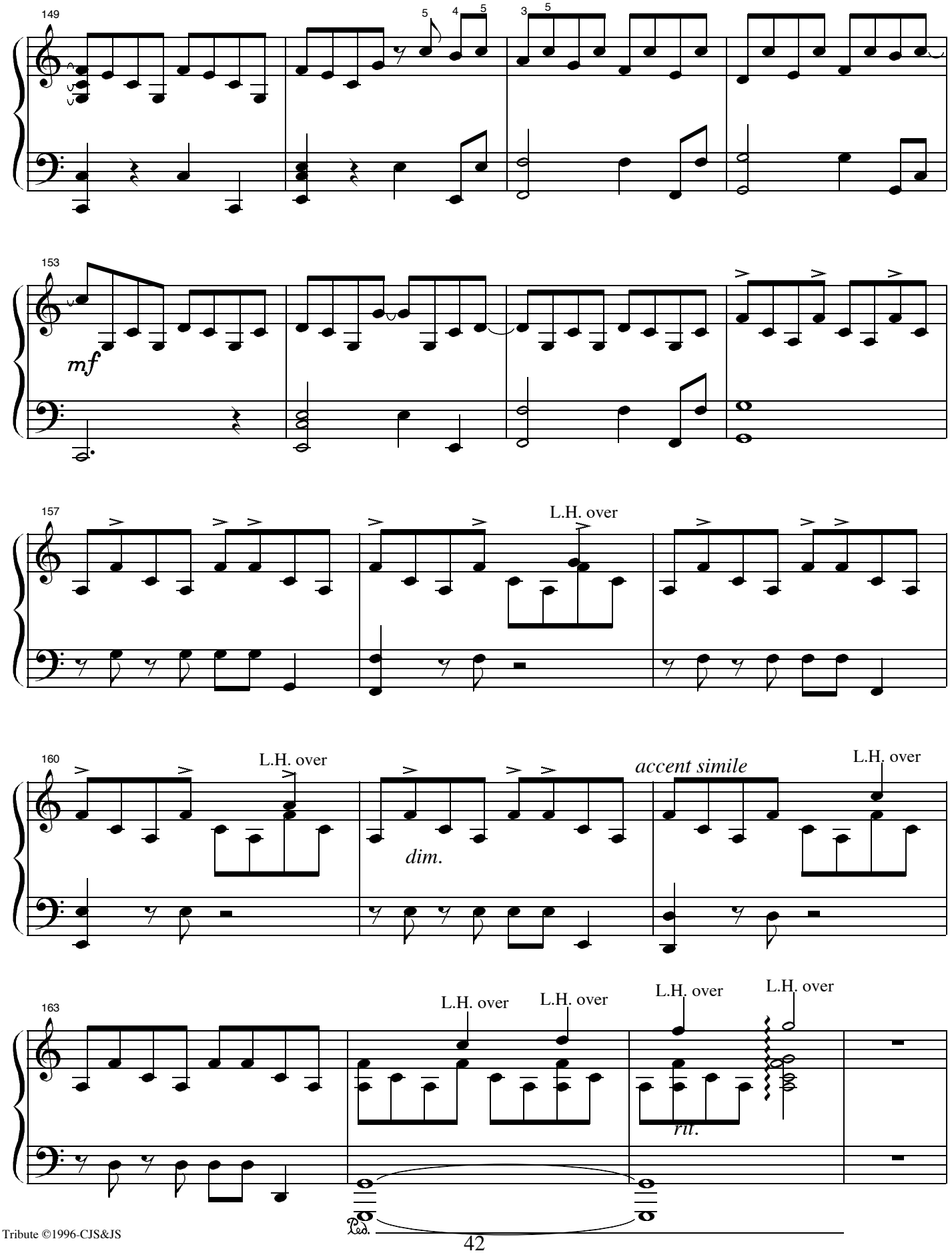

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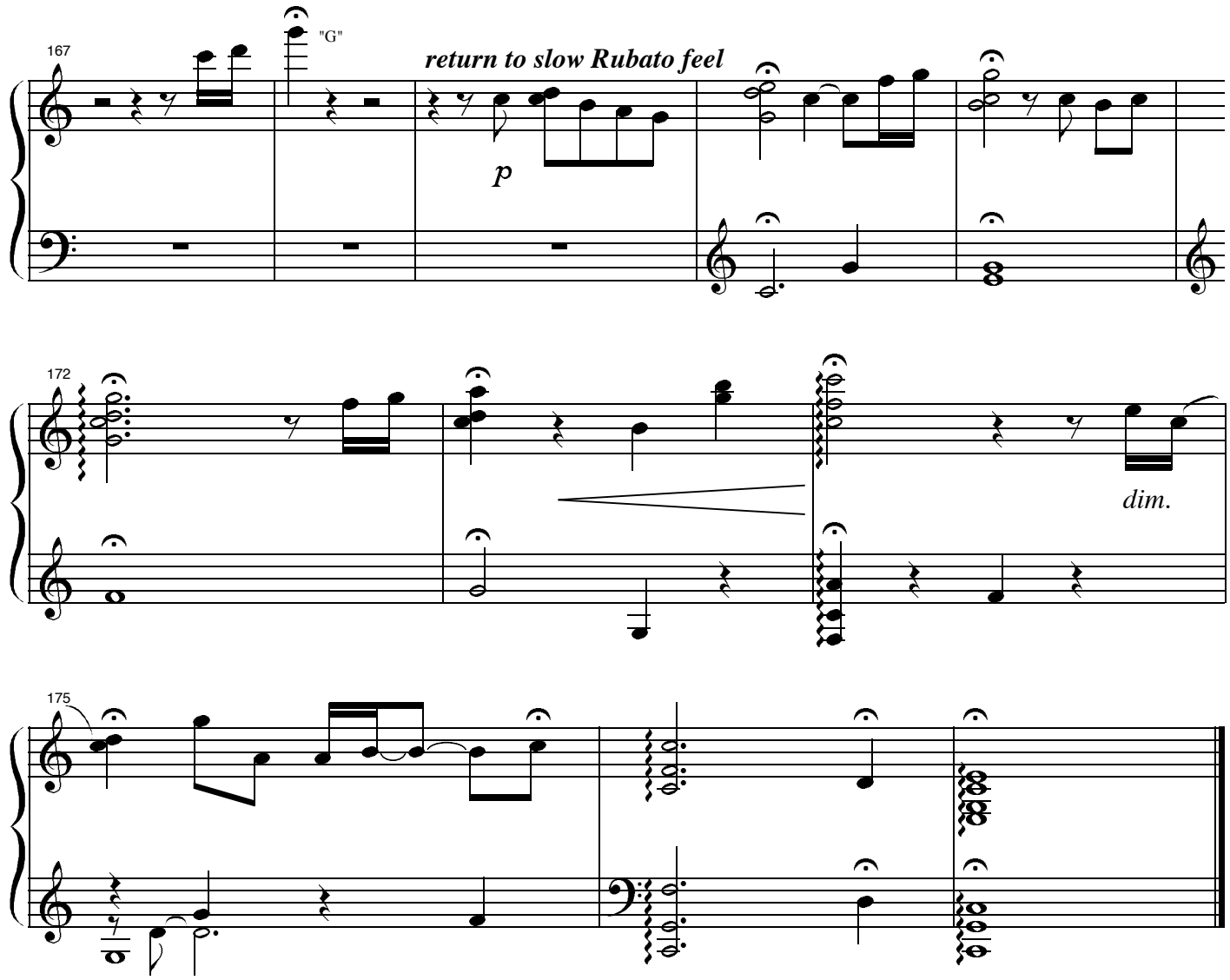

Tribute ©1996-CJS&JS

Side Notes:

- *This song evolved out of an improv. on "Piano Man", by Billy Joel. Don't worry, part of the bass-line of the chorus is the only thing I stole. (Billy probably wouldn't care because I'm sure he realizes that this bass-line had already been used in about 10,000 other songs before he ever used it in his.)*

Helpful Hints:

- *Again, fingering makes this song much more enjoyable to play at higher speeds.*
- *Give it a definite down beat. (I sometimes imagine the feeling of lift and drop that you get when boating on glassy water.)*
- *Level of difficulty: sixth easiest in the book*

Homecoming

written by Jon Schmidt
(from the album *August End*)

Intro part: make it sort of introductory

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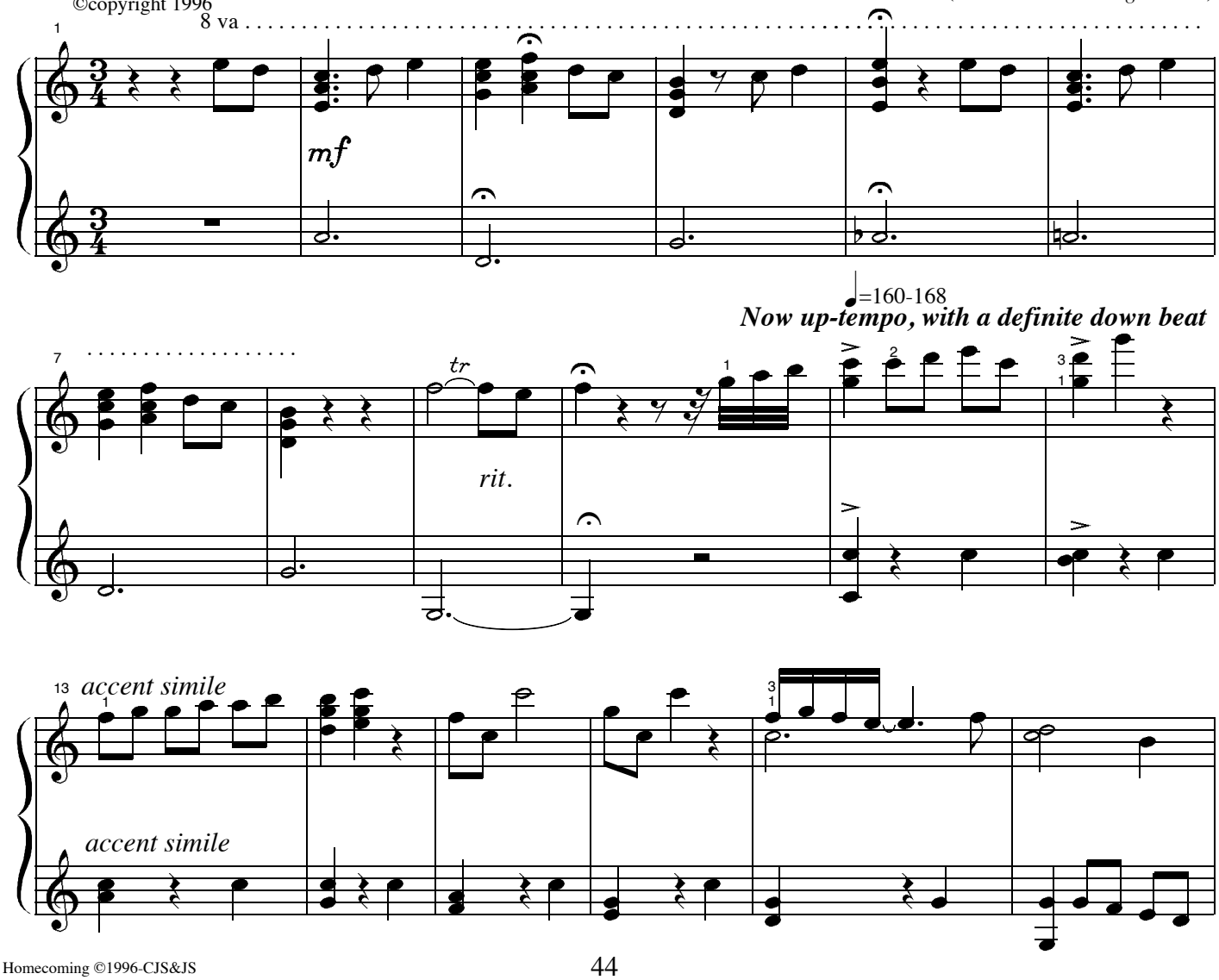

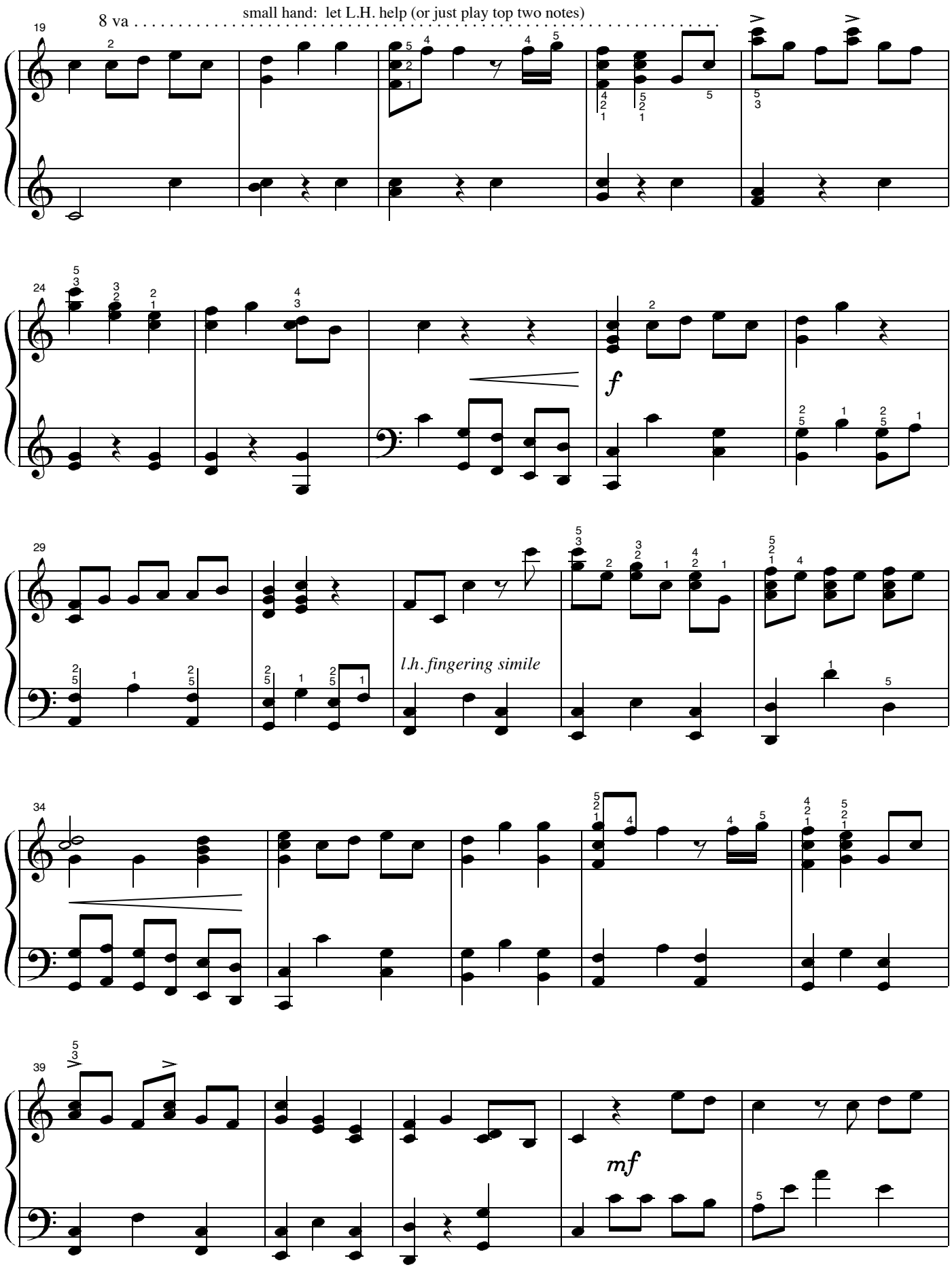

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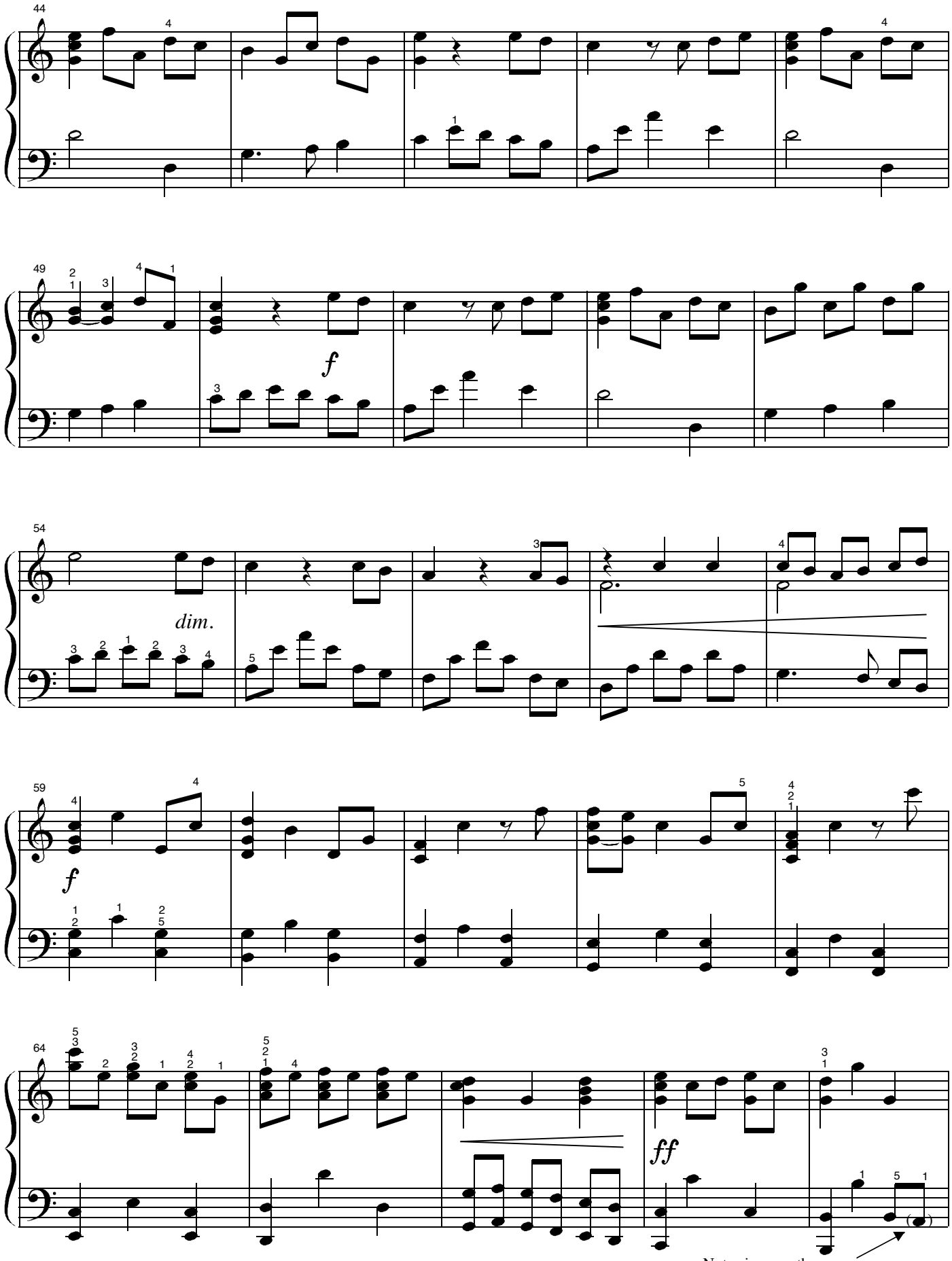

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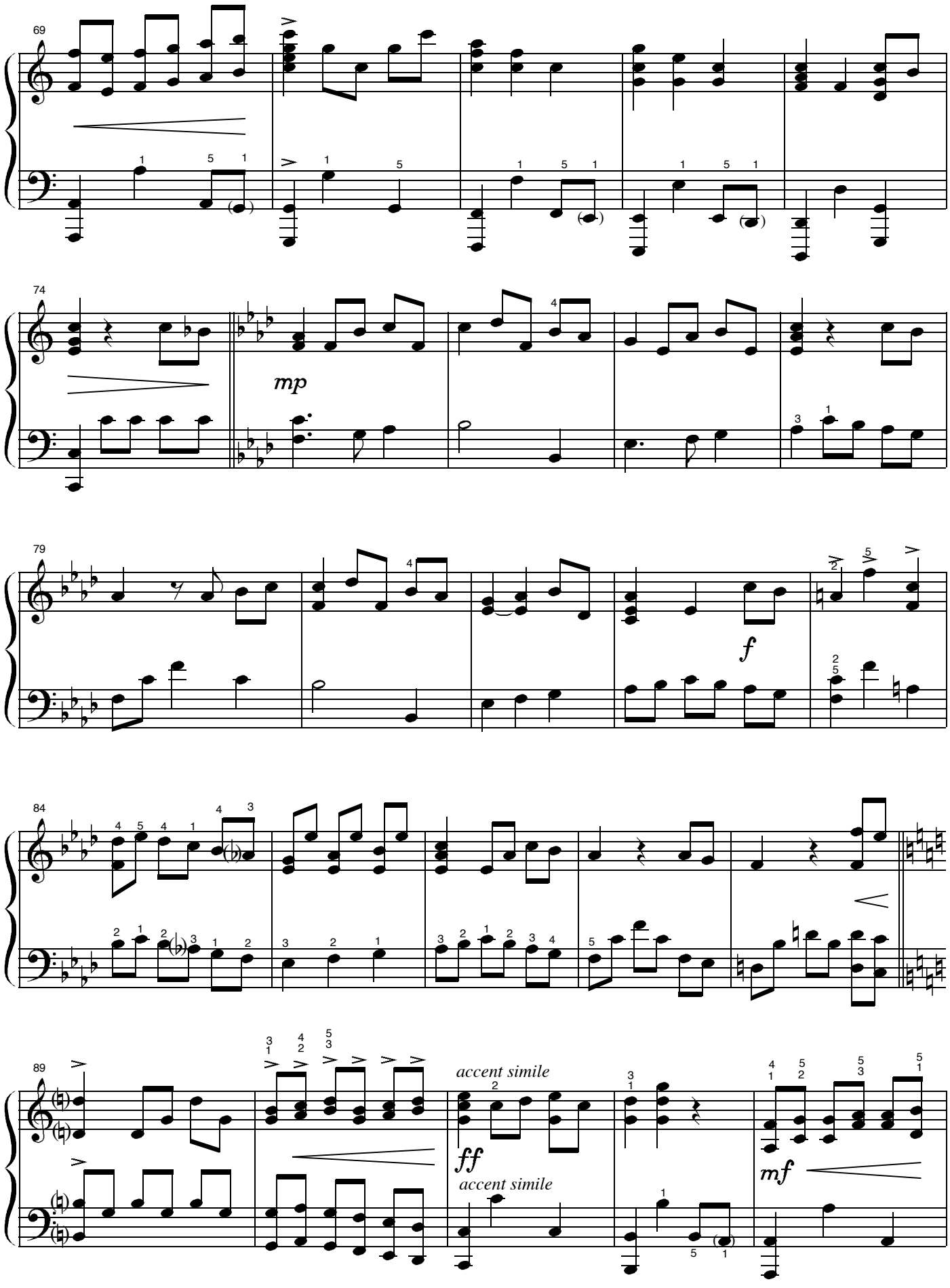

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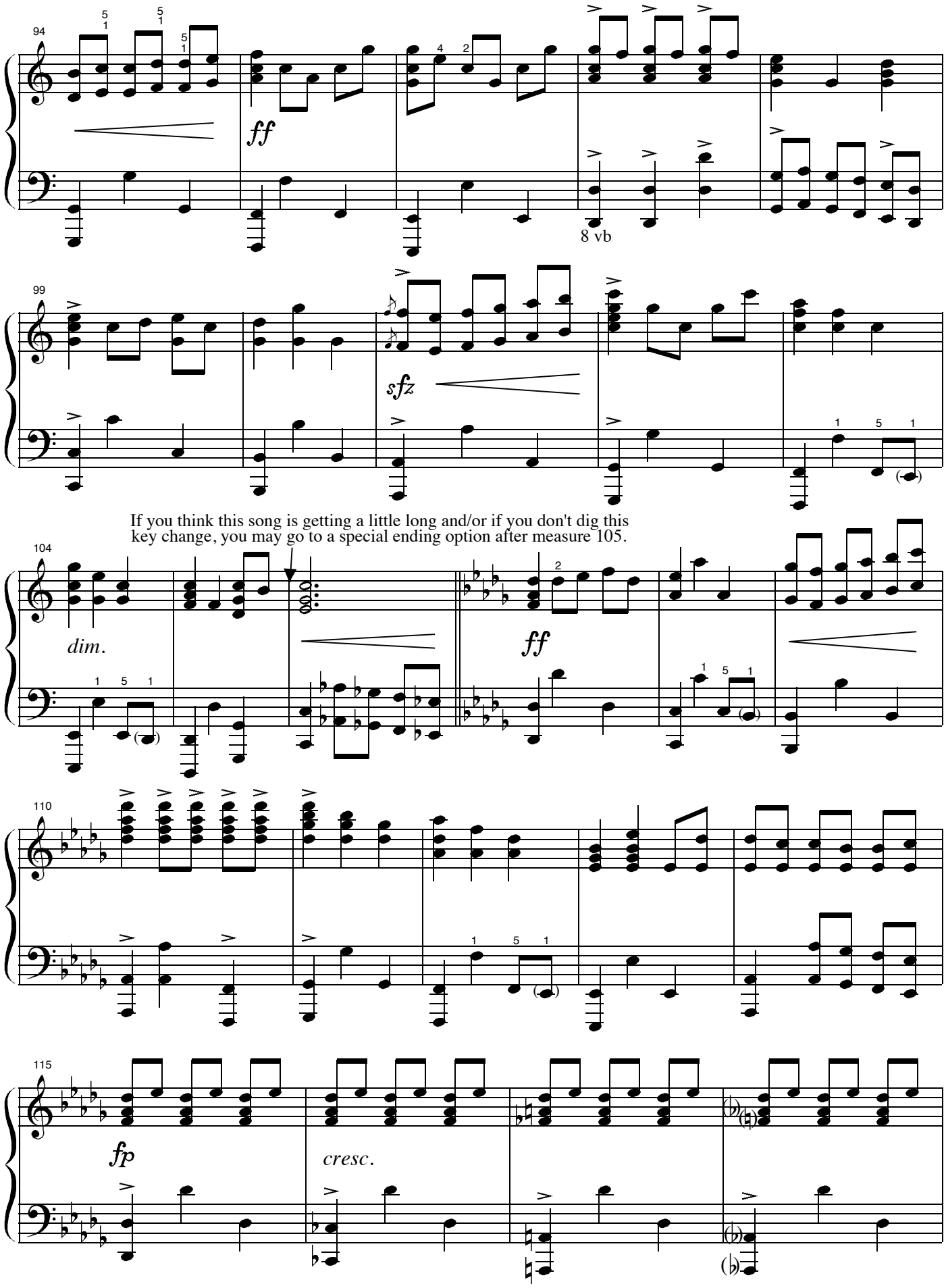

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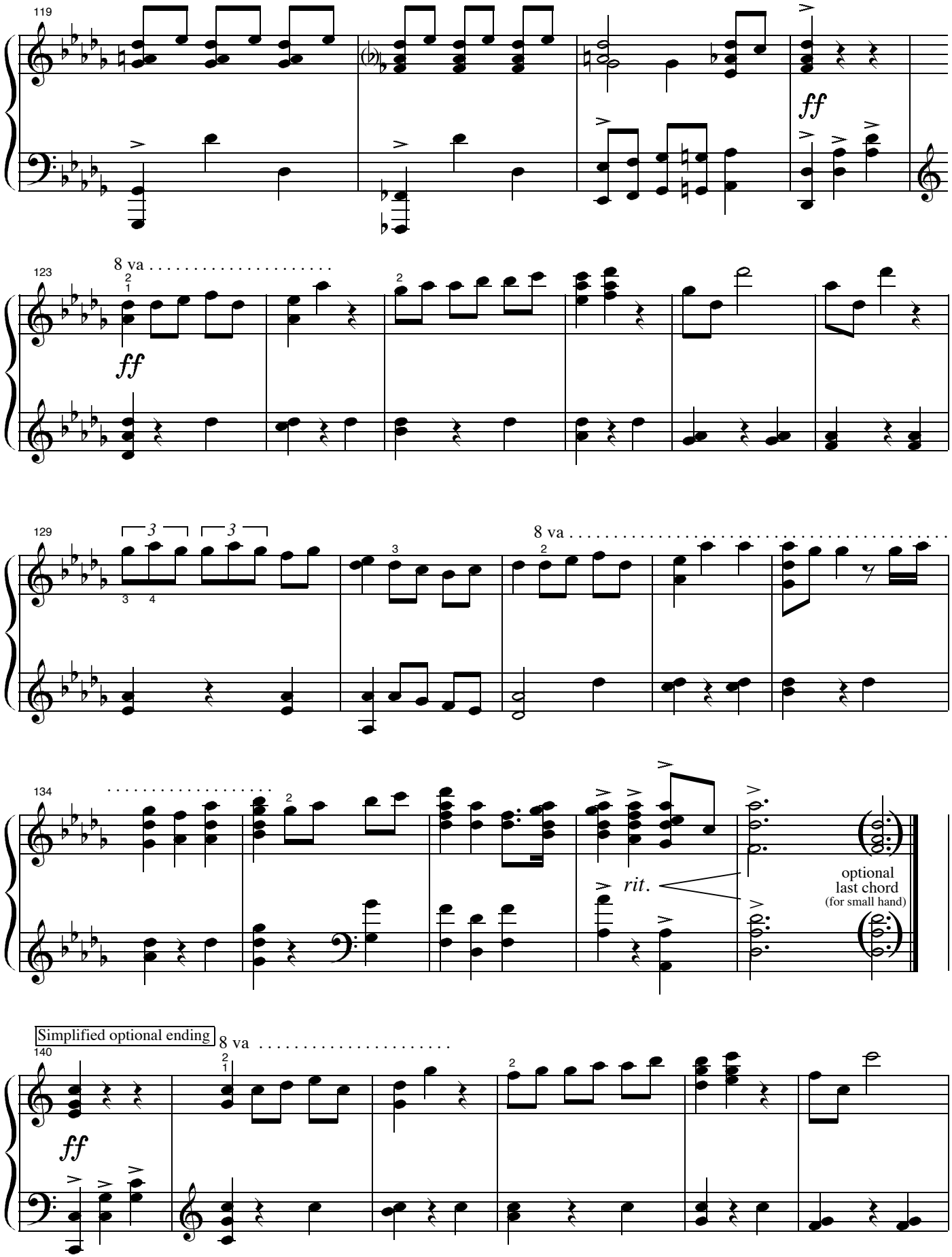
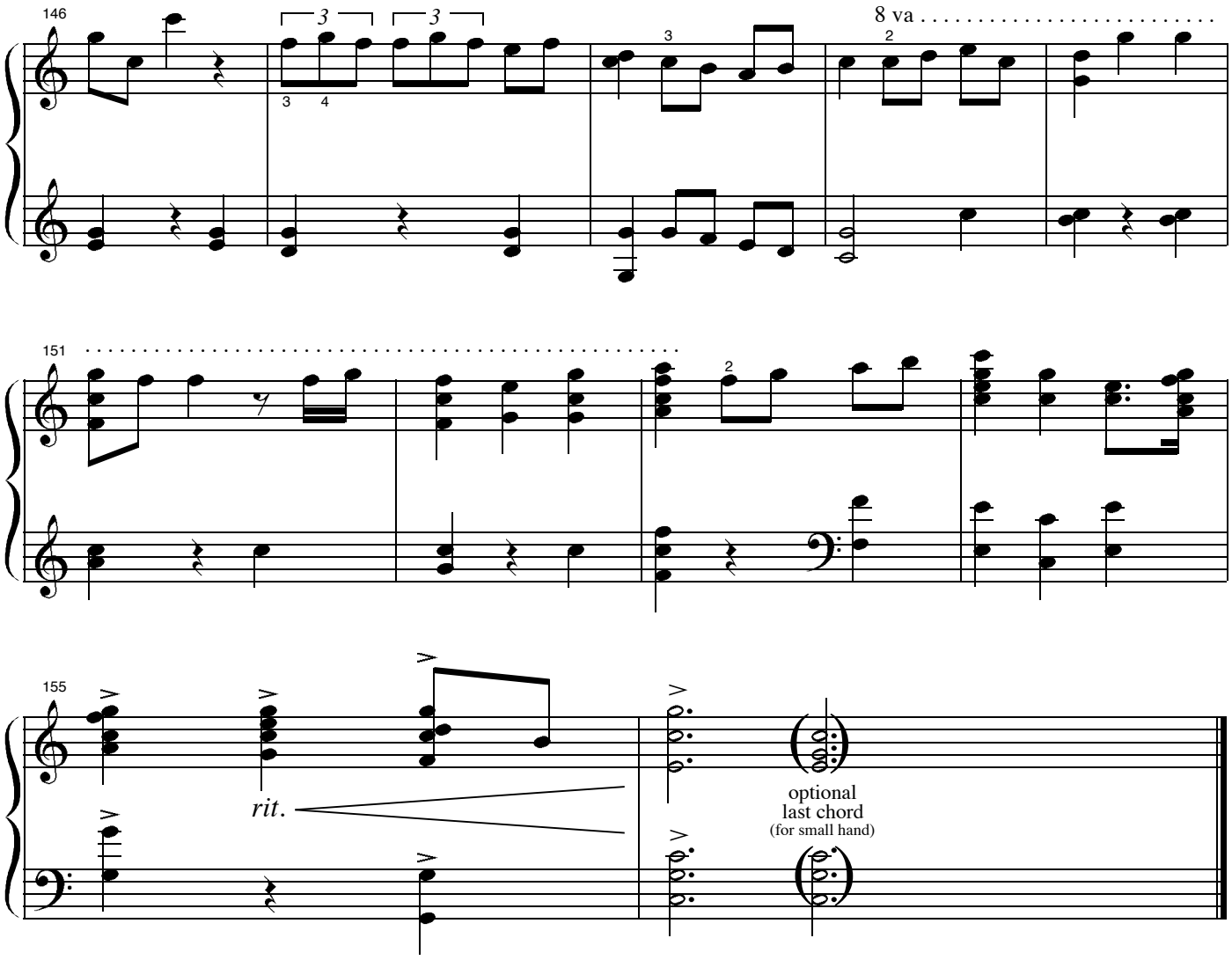

119
ff
123
8 va
ff
129
3
3
8 va
134
rit.
optional
last chord
(for small hand)
Simplified optional ending
140
8 va
ff


146
3
3
3 4
3
8 va
2
151
2
155
rit.
optional
last chord
(for small hand)

Side Notes:

- *You've probably never played a song like this before. It will have you playing with your forearms, for one thing. That's one reason it's called "All of Me."*

Helpul Hints:

- *Again the numbers in the first section are for the rhythm impaired. As in "Morning Light," I am inviting you to count 1 2 3 4 5 6 7 8 rather than 1 &2 & 3 & 4 &.*
- *The rhythm gets much easier at measure 31. (You may start there if you wish.)*
- *Don't let five flats scare you. It's easy when you think of C and F as your only white keys. Just lean to the left black key on everything (except C and F, but they don't have black keys to lean to anyway)*
- *Level of difficutly: seventh easiest in the book (out of seven, ha ha)*

All of Me

(Sut's Fav)

[Fav: n.(fāv) coll. for favorite; the one preferred]

Sut is a life-long buddy whose encouragement was a key factor as I was writing this song.

Facilitating a rubato yet fanfare-filled feeling is favorable at the first of this fine song

(for a fun definition of rubato find page fifteen minus four)

written by Jon Schmidt
(from the album *August End*)

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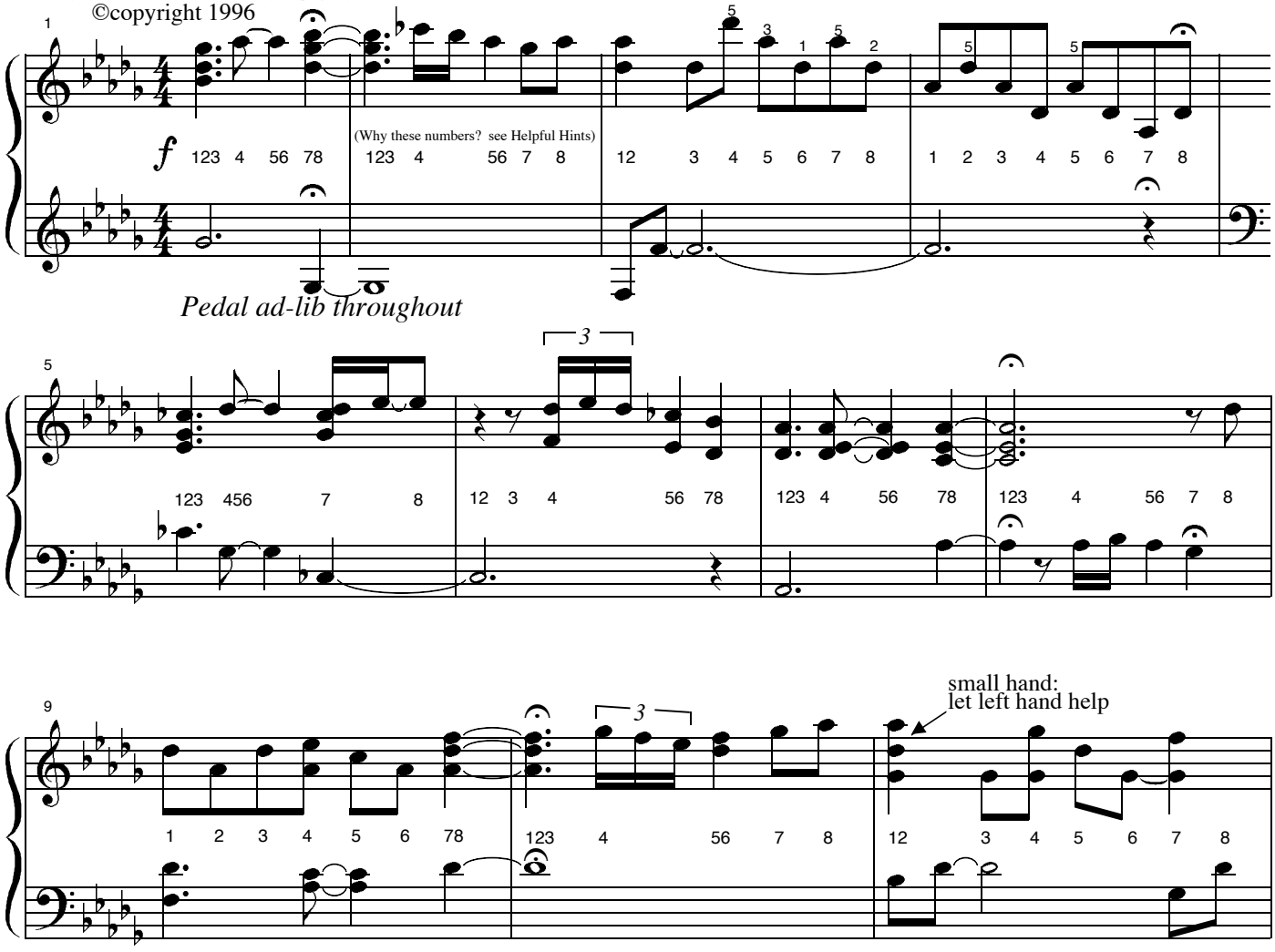


small hand: let left hand help

12

poco rit

♩=176-208

fast (put "all of yourself" into it)

Using the accents gives this part rhyme and reason.
(But get the underlying rhythm in your head first.)

15

a tempo

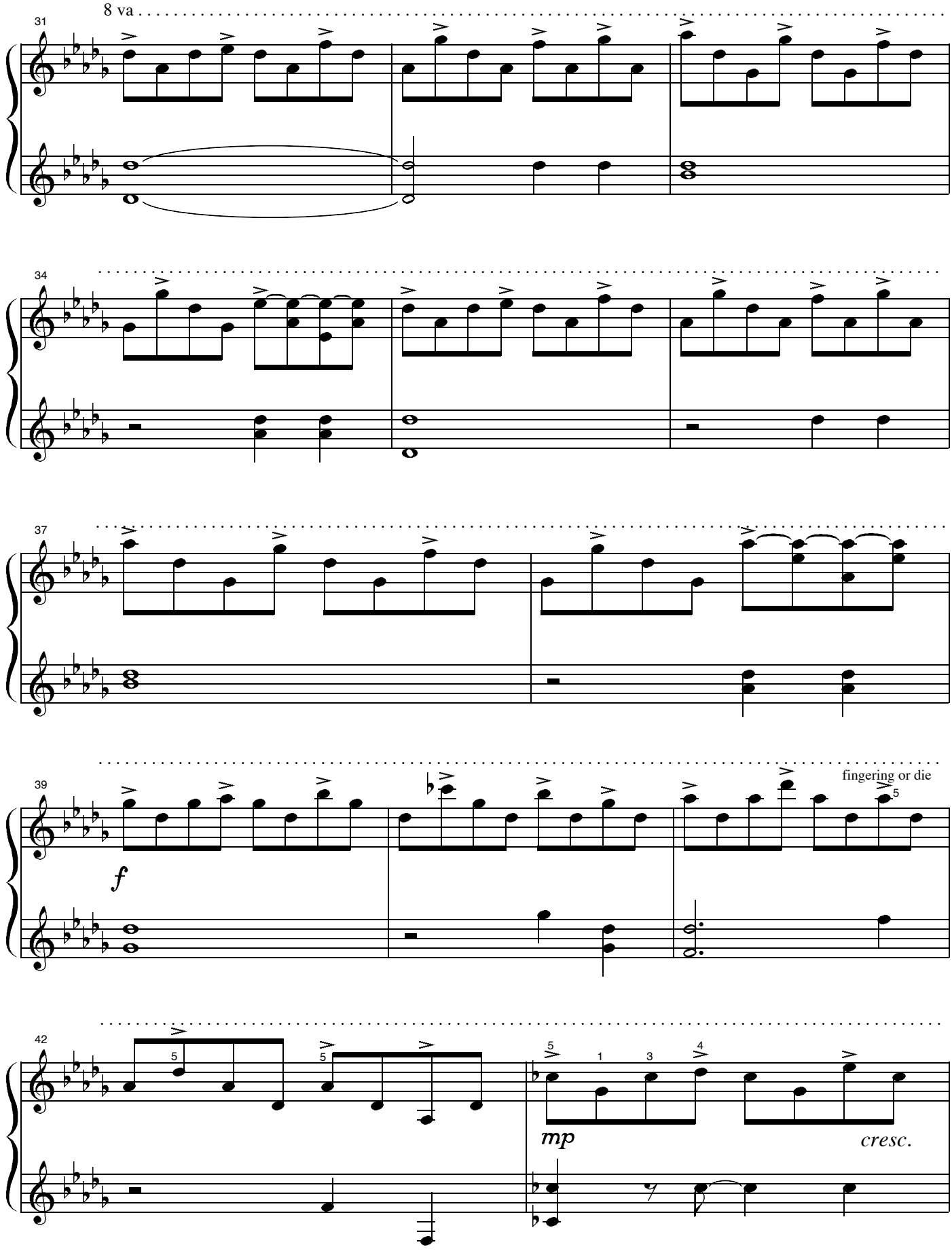
mf

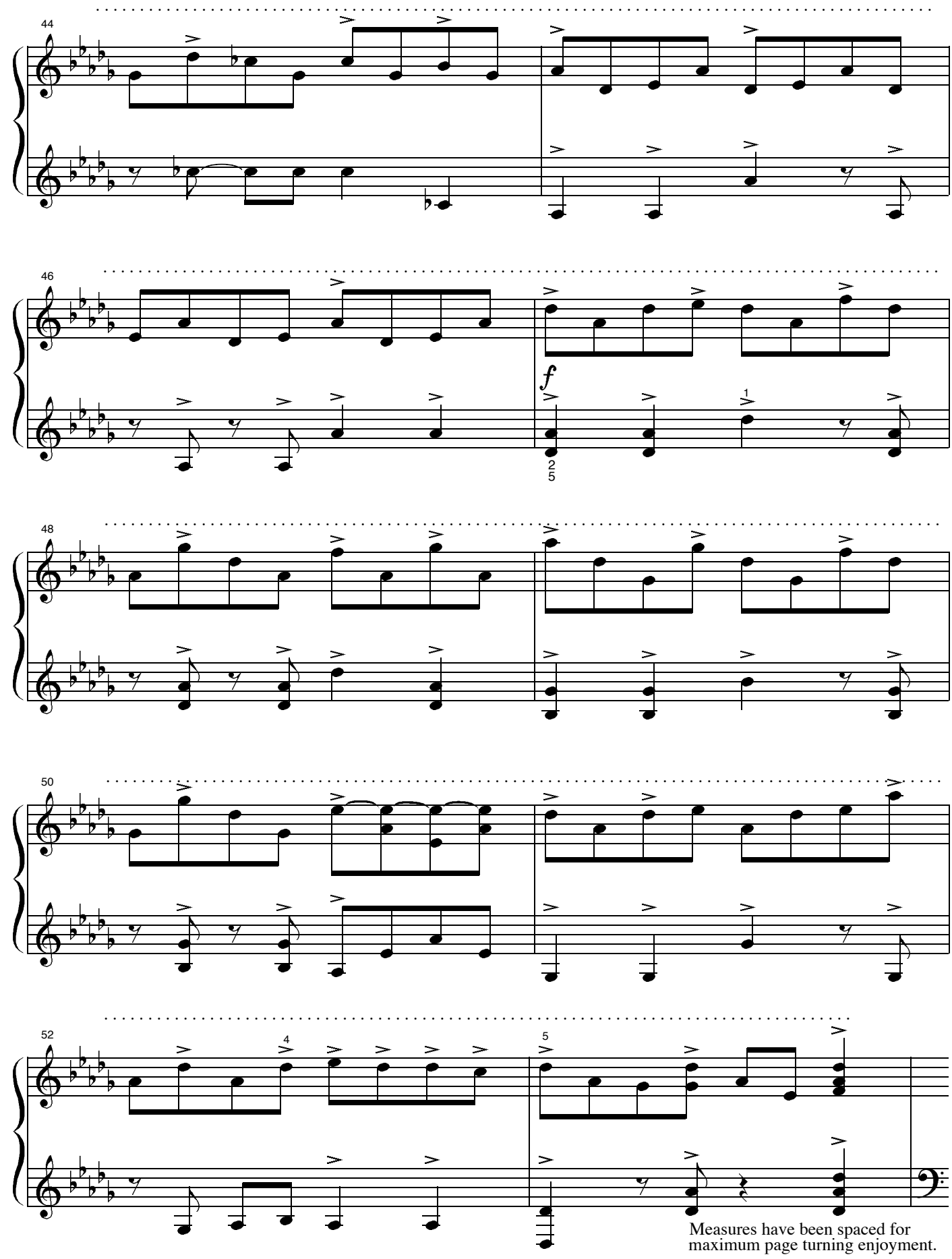
19

23

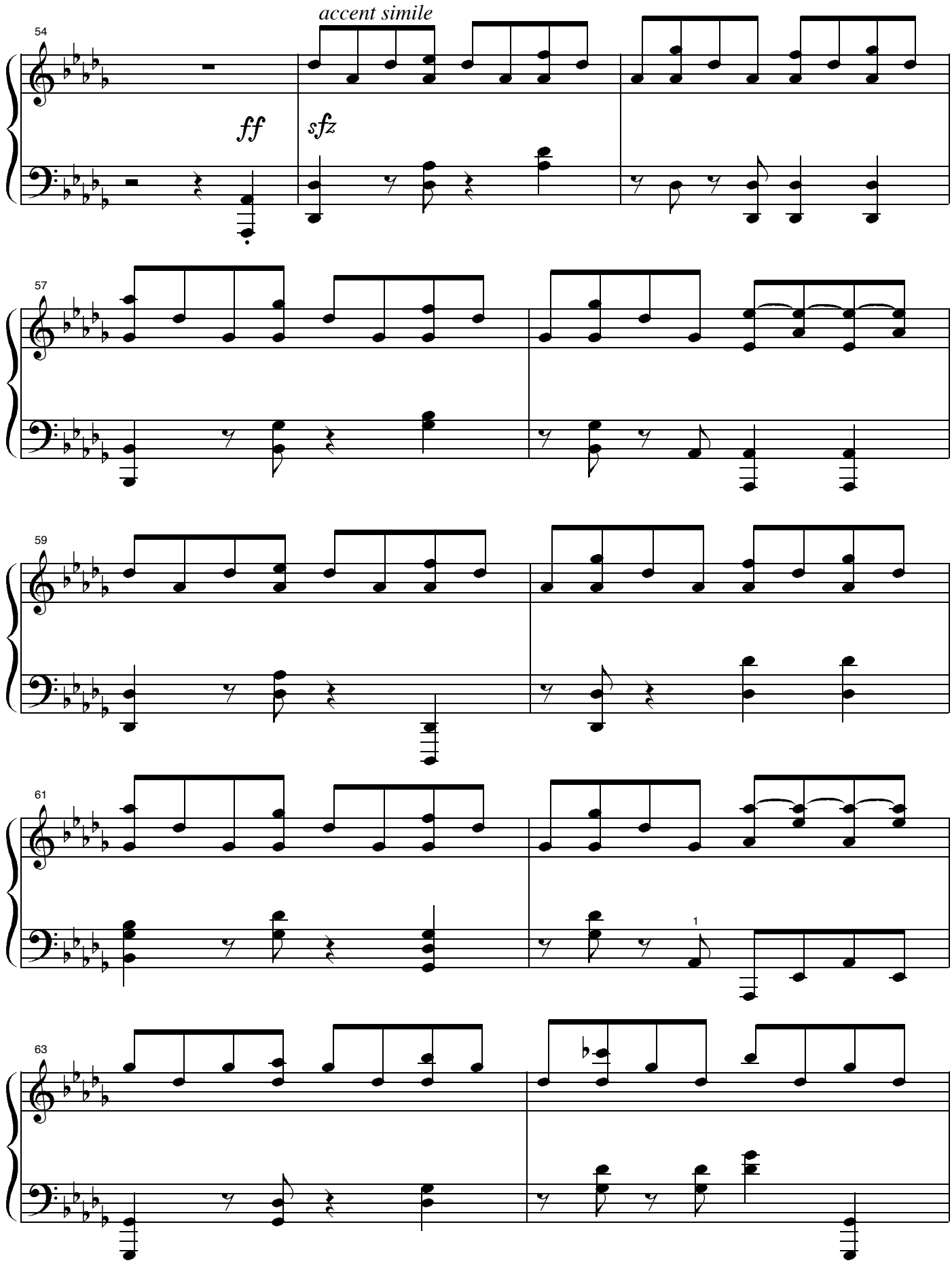
27

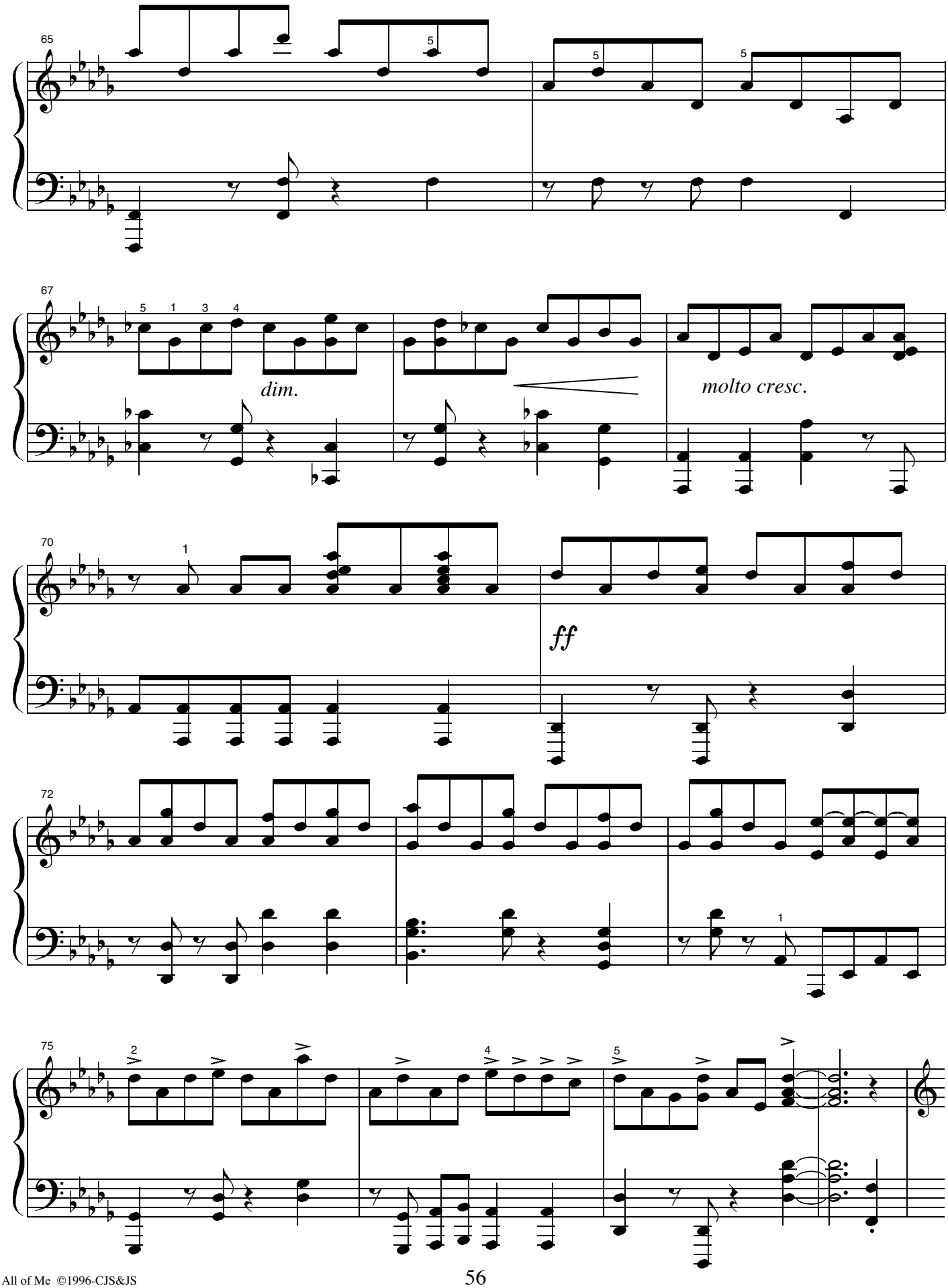
All of Me ©1996-CJS&JS


8 va
31
34
37
39
fingering or die
f
42
mp
cresc.

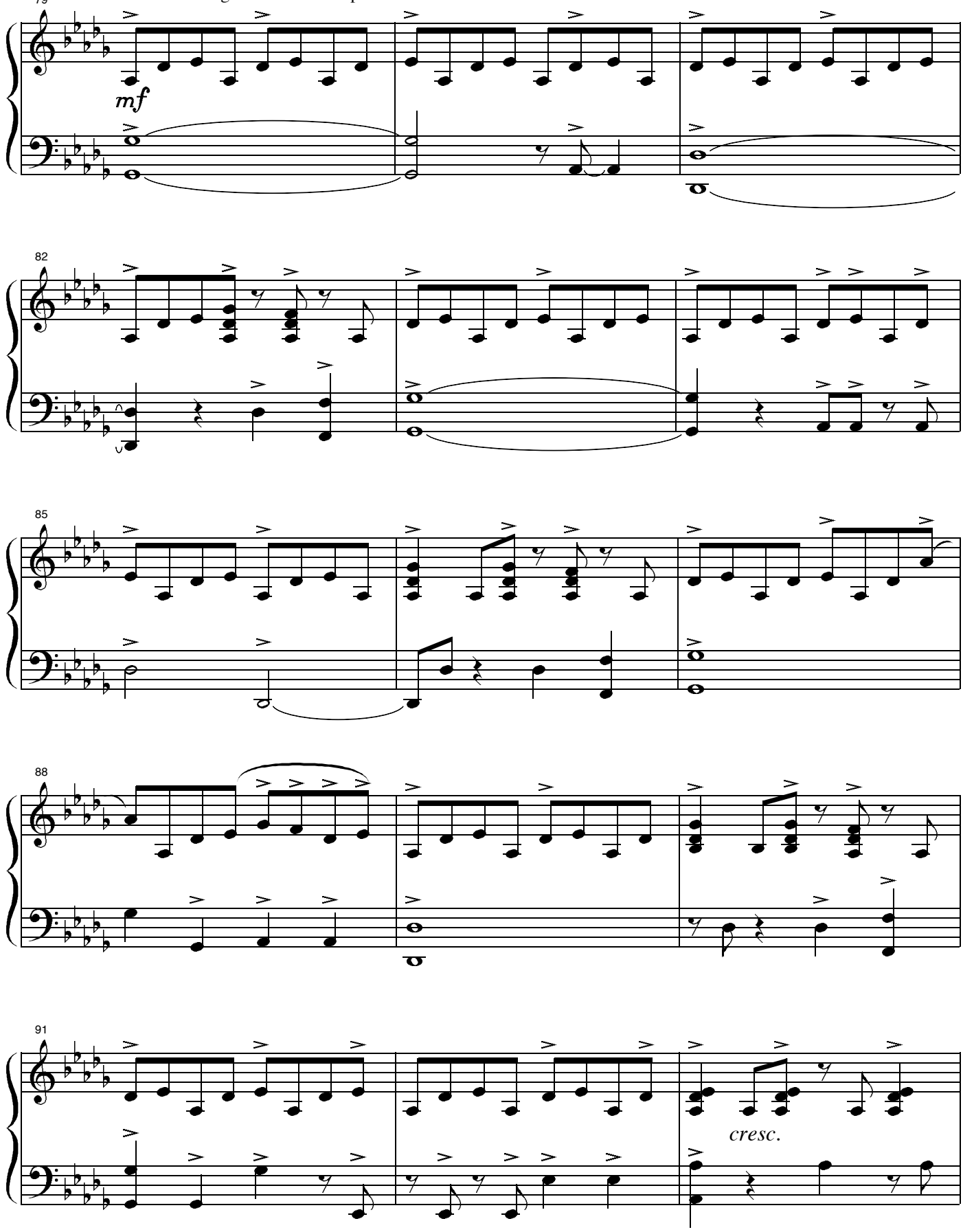


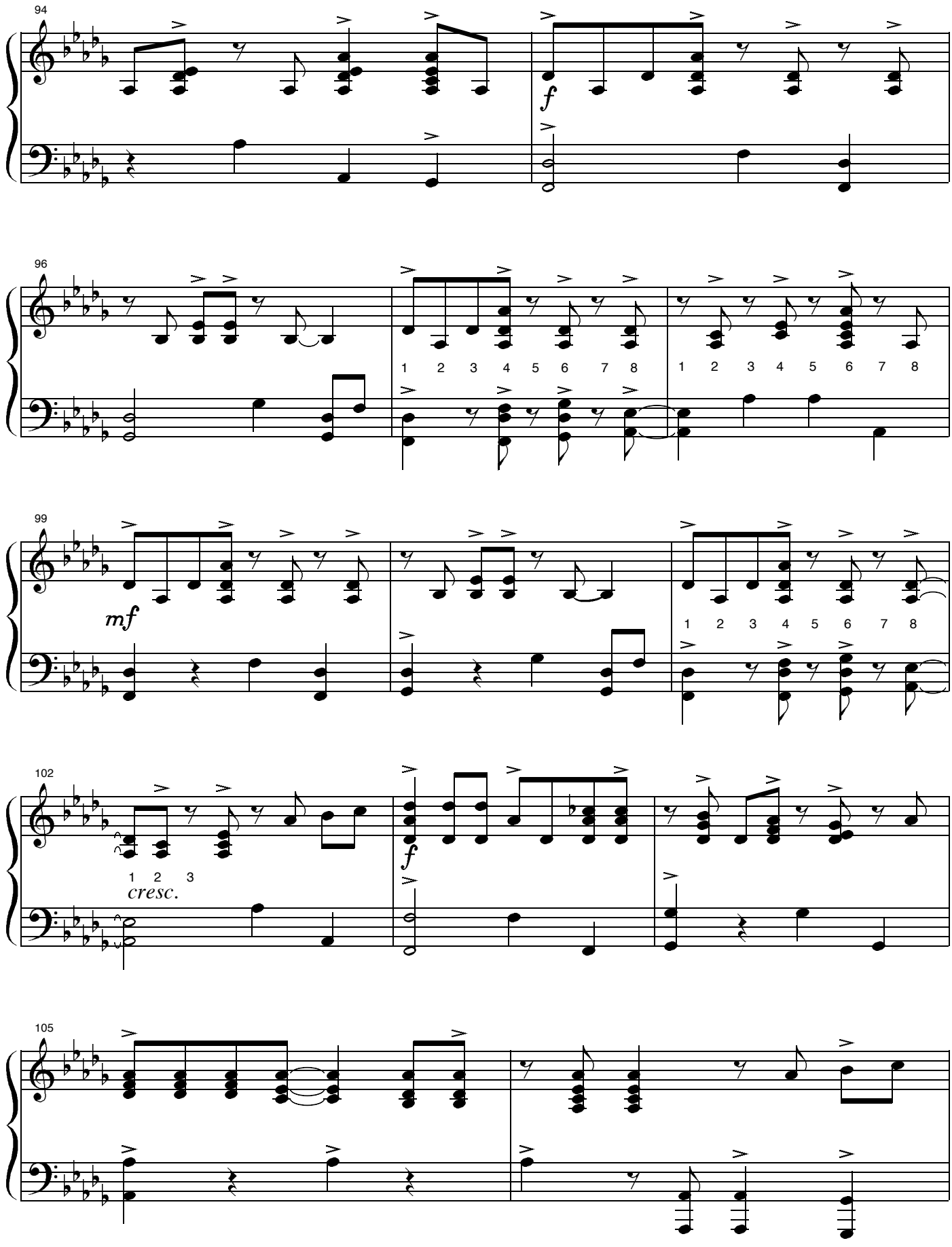
Measures have been spaced for maximum page turning enjoyment.


accent simile
54
ff
sfz
57
59
61
1
63

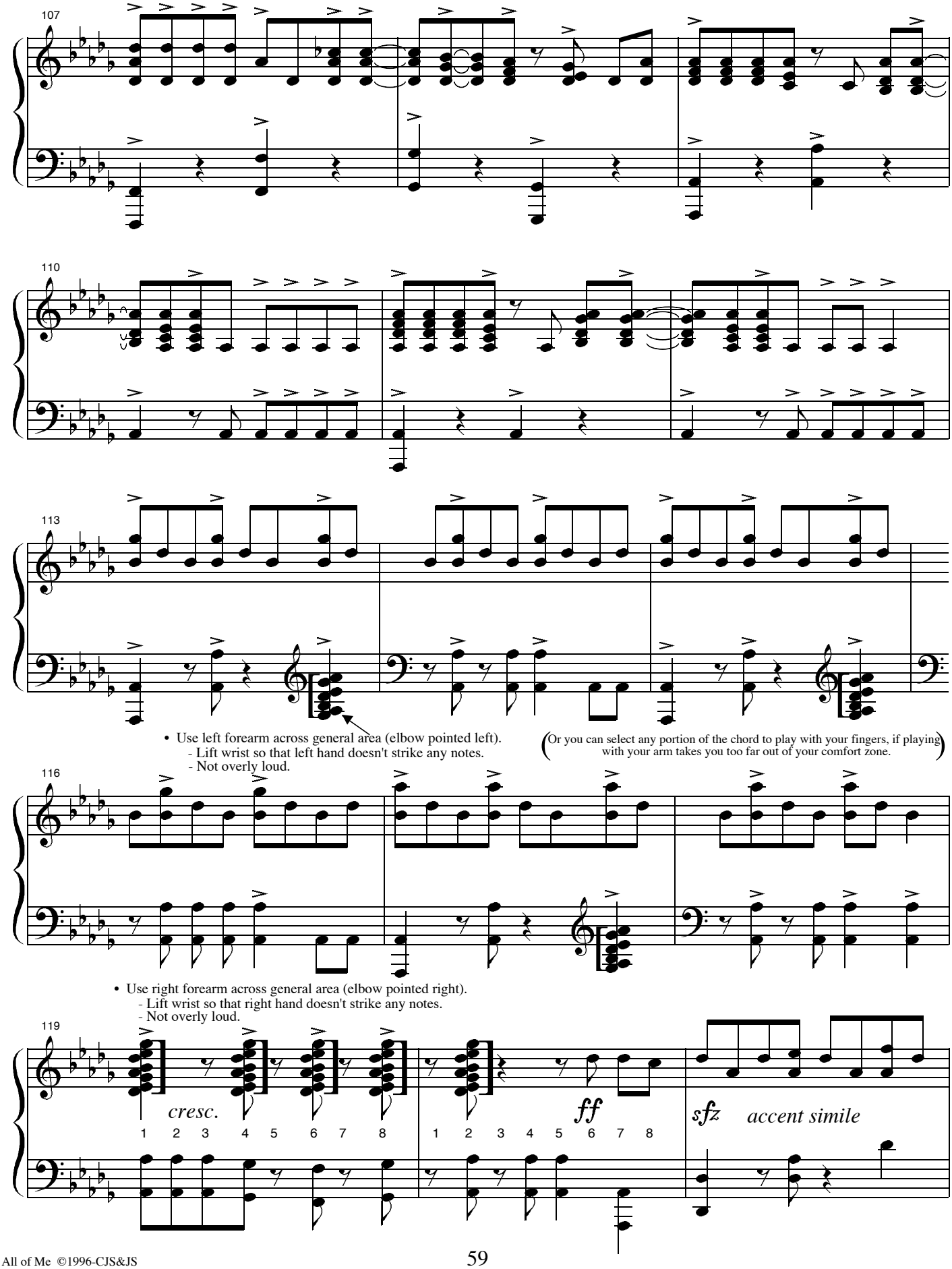

65
67
dim.
molto cresc.
70
ff
72
75

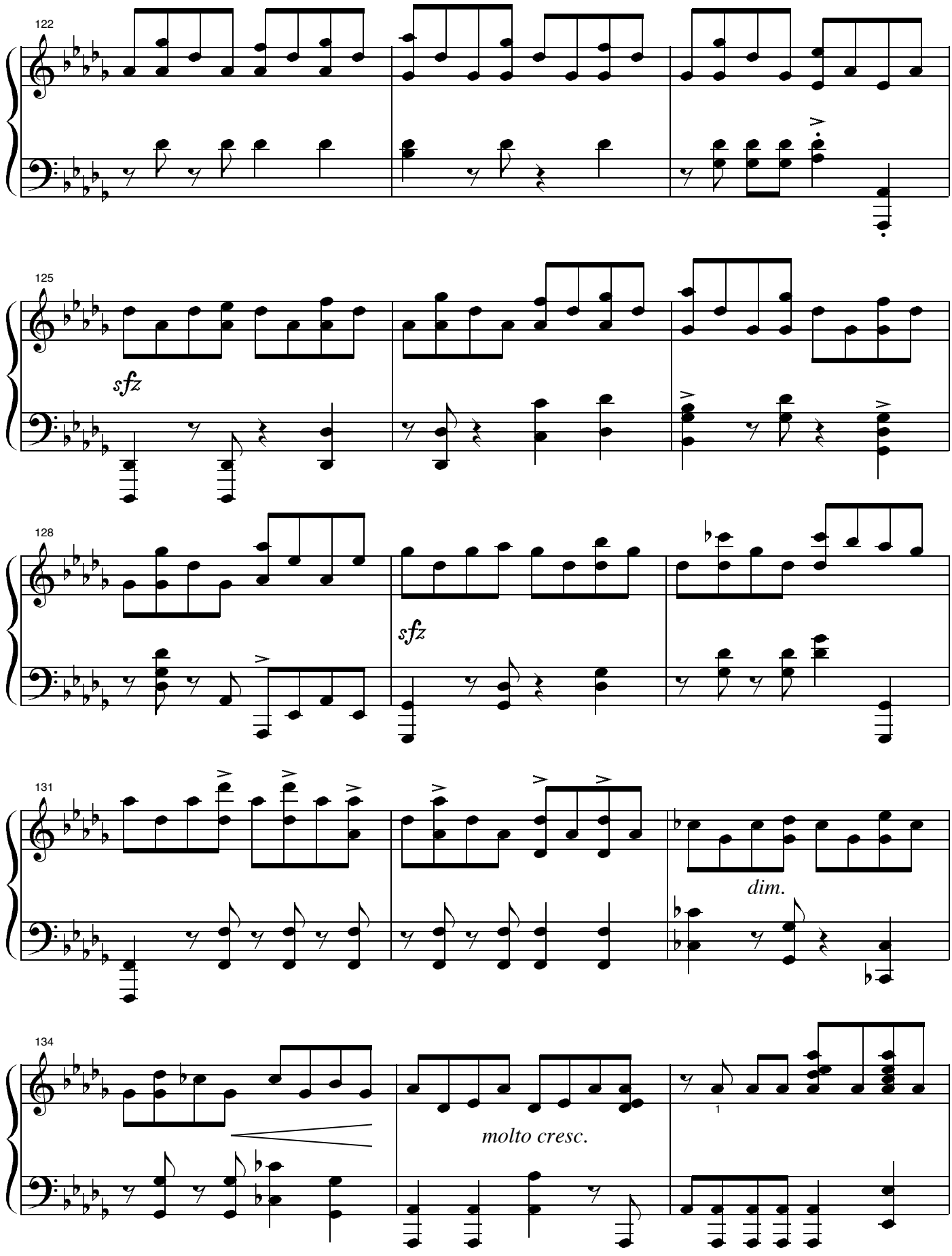
Using the accents here will reveal a hidden melody
in an otherwise boring few lines of the piece.

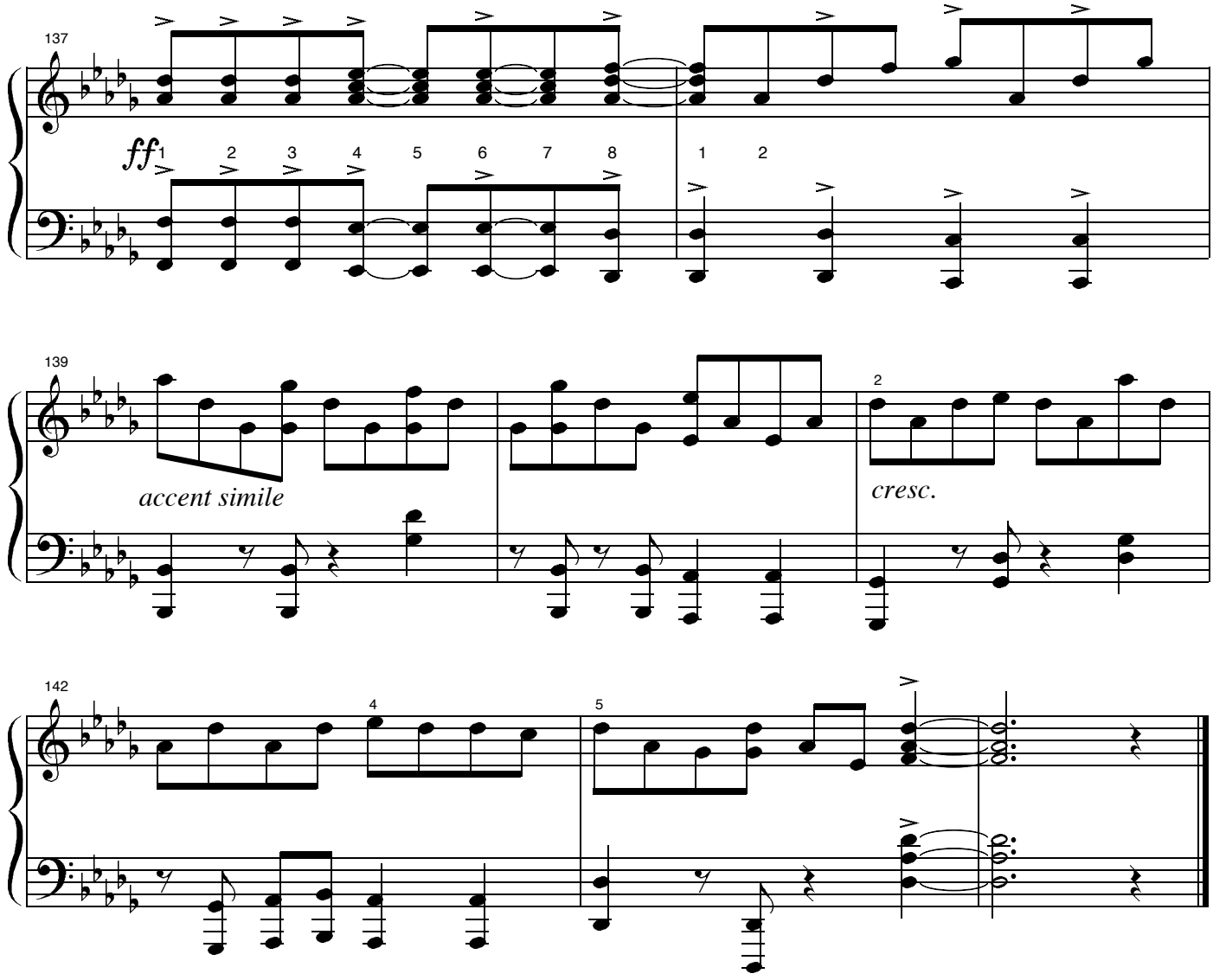




All of Me ©1996-CJS&JS


107
110
113
• Use left forearm across general area (elbow pointed left).
- Lift wrist so that left hand doesn't strike any notes.
- Not overly loud.
(Or you can select any portion of the chord to play with your fingers, if playing with your arm takes you too far out of your comfort zone.)
116
• Use right forearm across general area (elbow pointed right).
- Lift wrist so that right hand doesn't strike any notes.
- Not overly loud.
119
cresc.
1 2 3 4 5 6 7 8
ff
1 2 3 4 5 6 7 8
sfz
accent simile


122
125
sfz
128
sfz
131
dim.
134
molto cresc.


137
ff
1 2 3 4 5 6 7 8
1 2
139
accent simile
2
cresc.
142
4
5

Side Note:

This song is dedicated to the memory of one of my best friends, who was also my music mentor and older sister, Rose-Anne. It is intended as an expression of loss, love, assurance and reunion.

Helpful Hints:

• *Besides the definition that I gave earlier in "Cherished Moments," there is another definition of rubato that works better when playing expressive music that is very slow in tempo, like that at the beginning of this song. This definition says to let the important notes steal time from the less important notes. When thinking of this definition choose what you consider to be the important notes. Think of them as rocks thrown into a pool. Watch the ripples until you feel ready to go on. (Don't let the fear of waiting too long make you continue before you are ready.) Then the job of the shorter or connecting notes is to balance out the lengthened notes with the feeling of acceleration. So the music doesn't drag.*

Tribute

(Rose-Anne's Song)

written by Jon Schmidt
(from the album *Walk in the Woods*)

Slow Rubato

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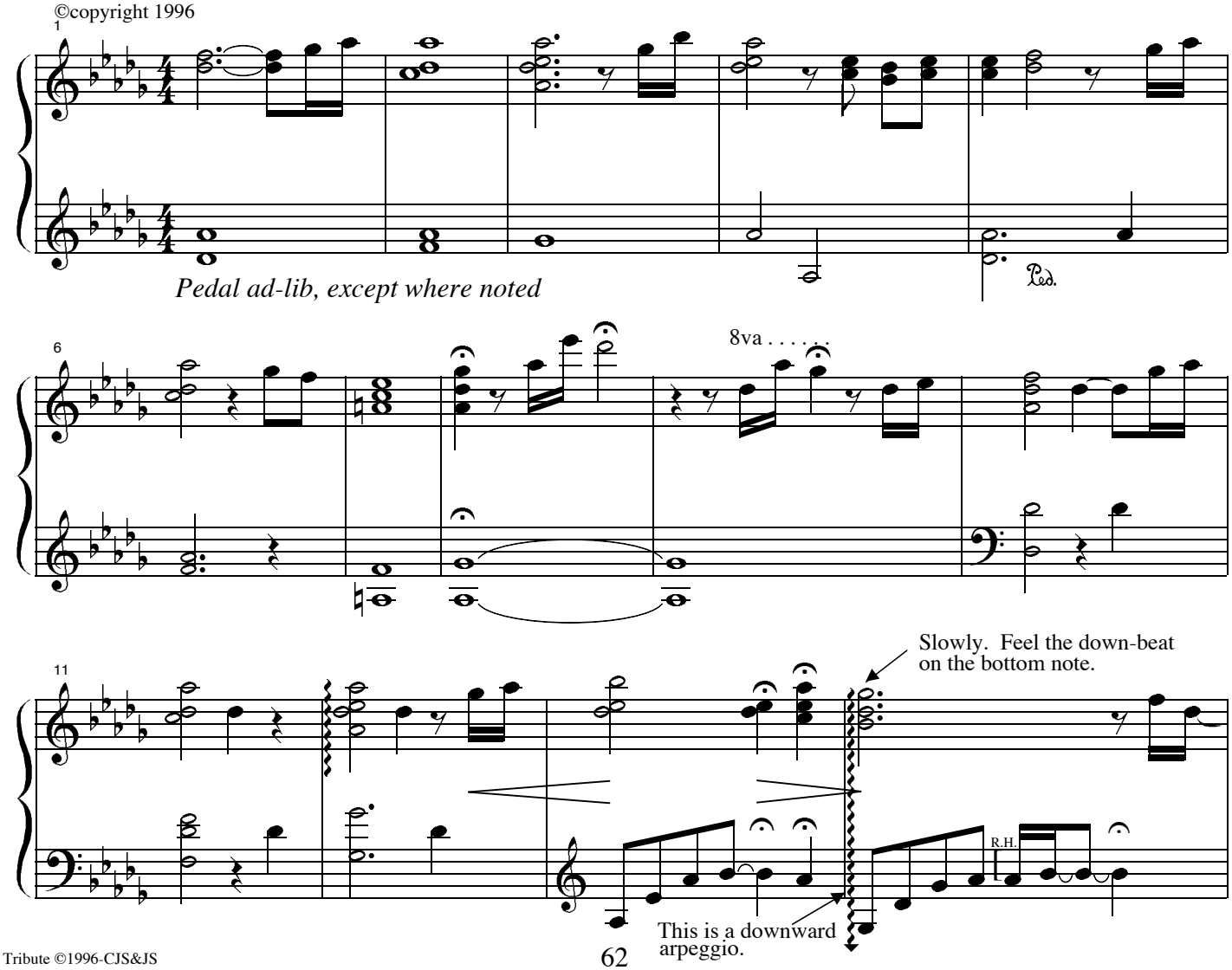

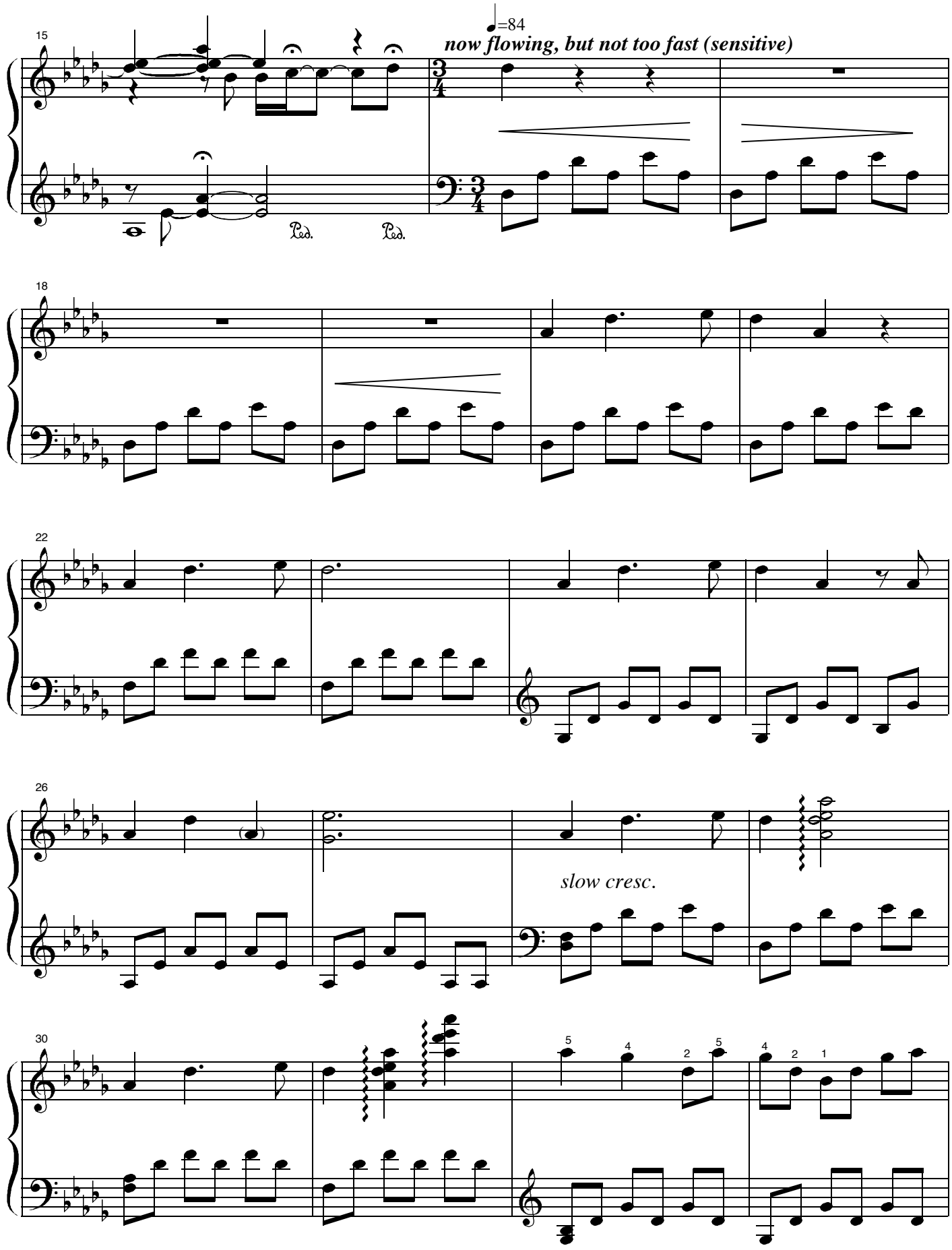

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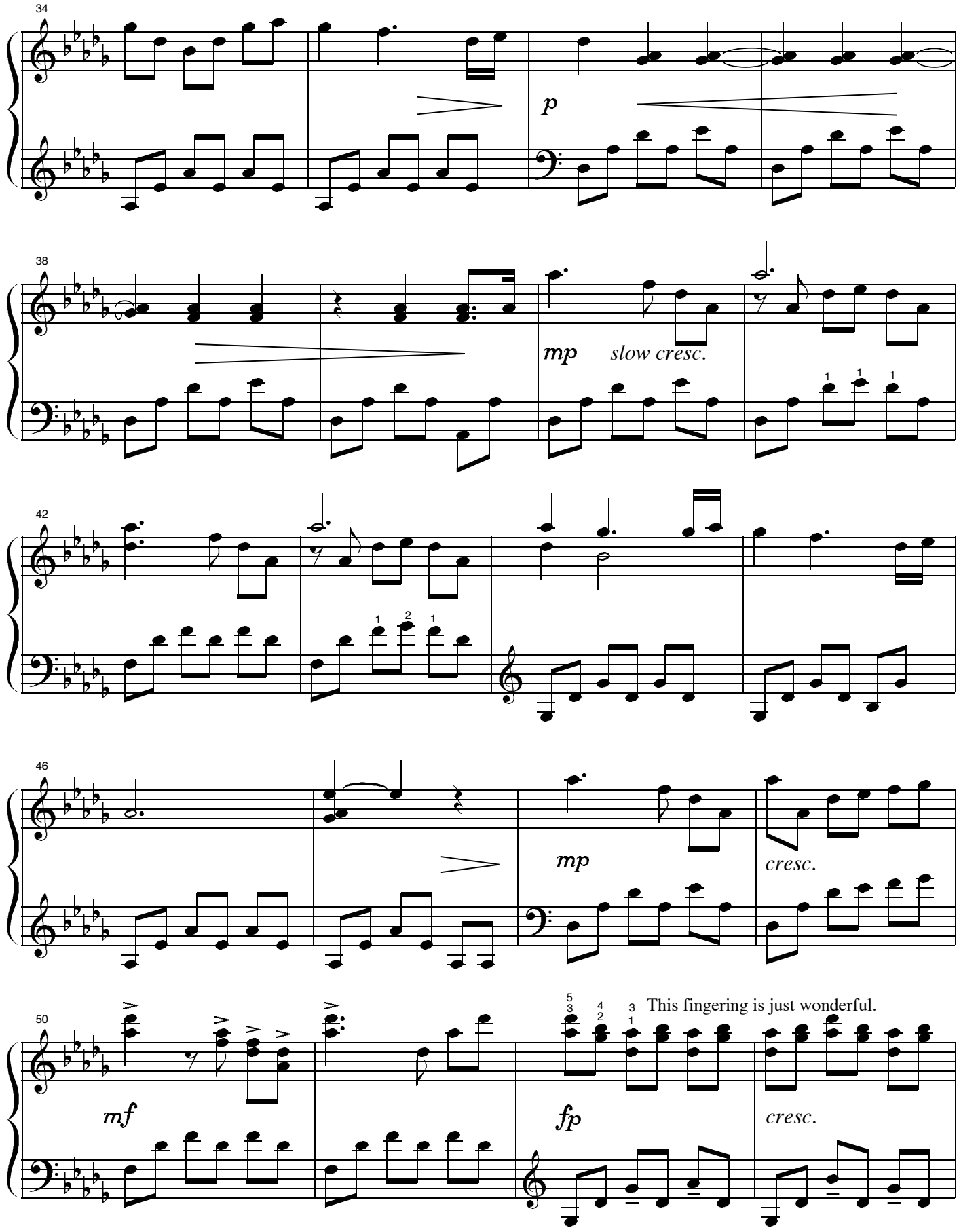

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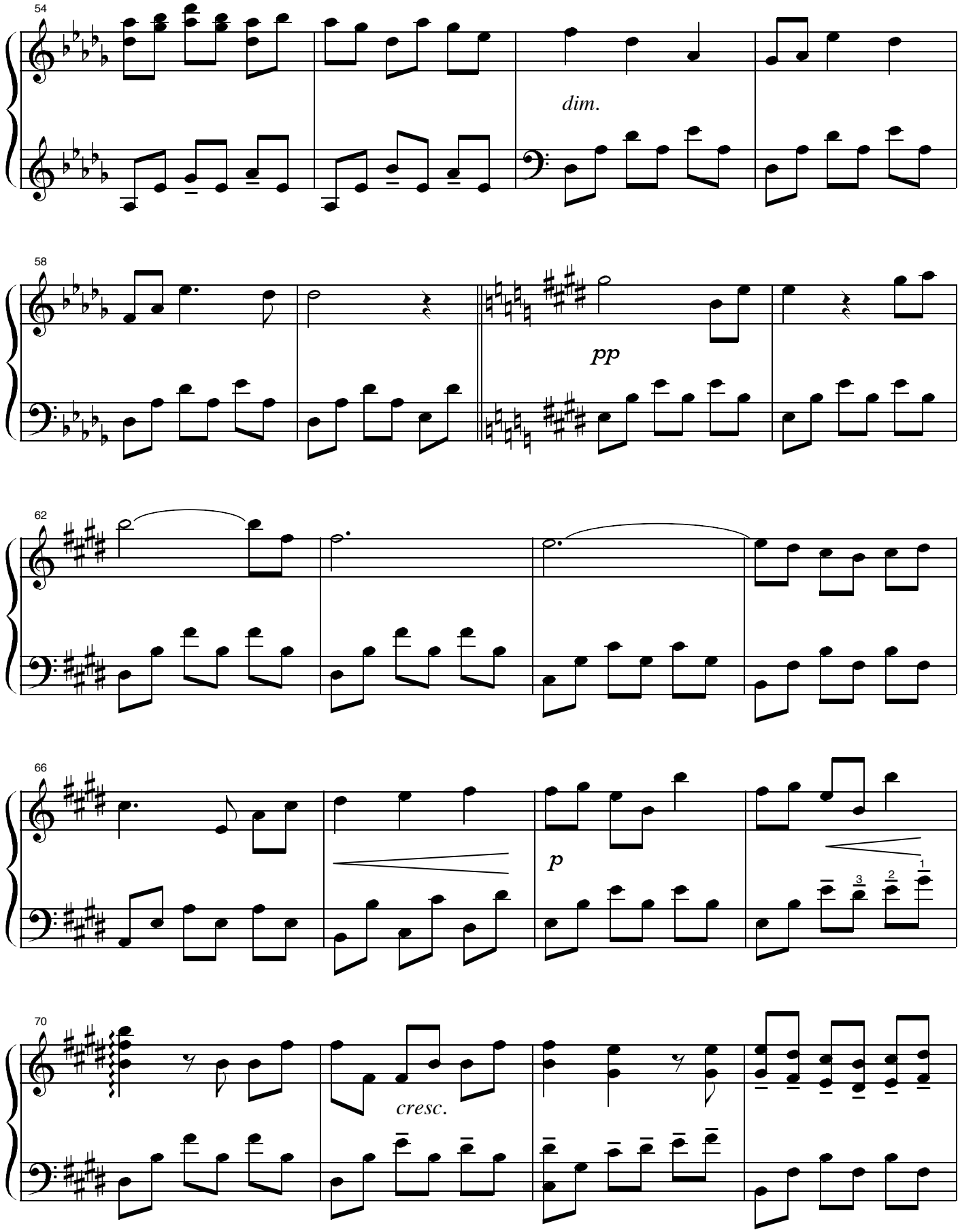

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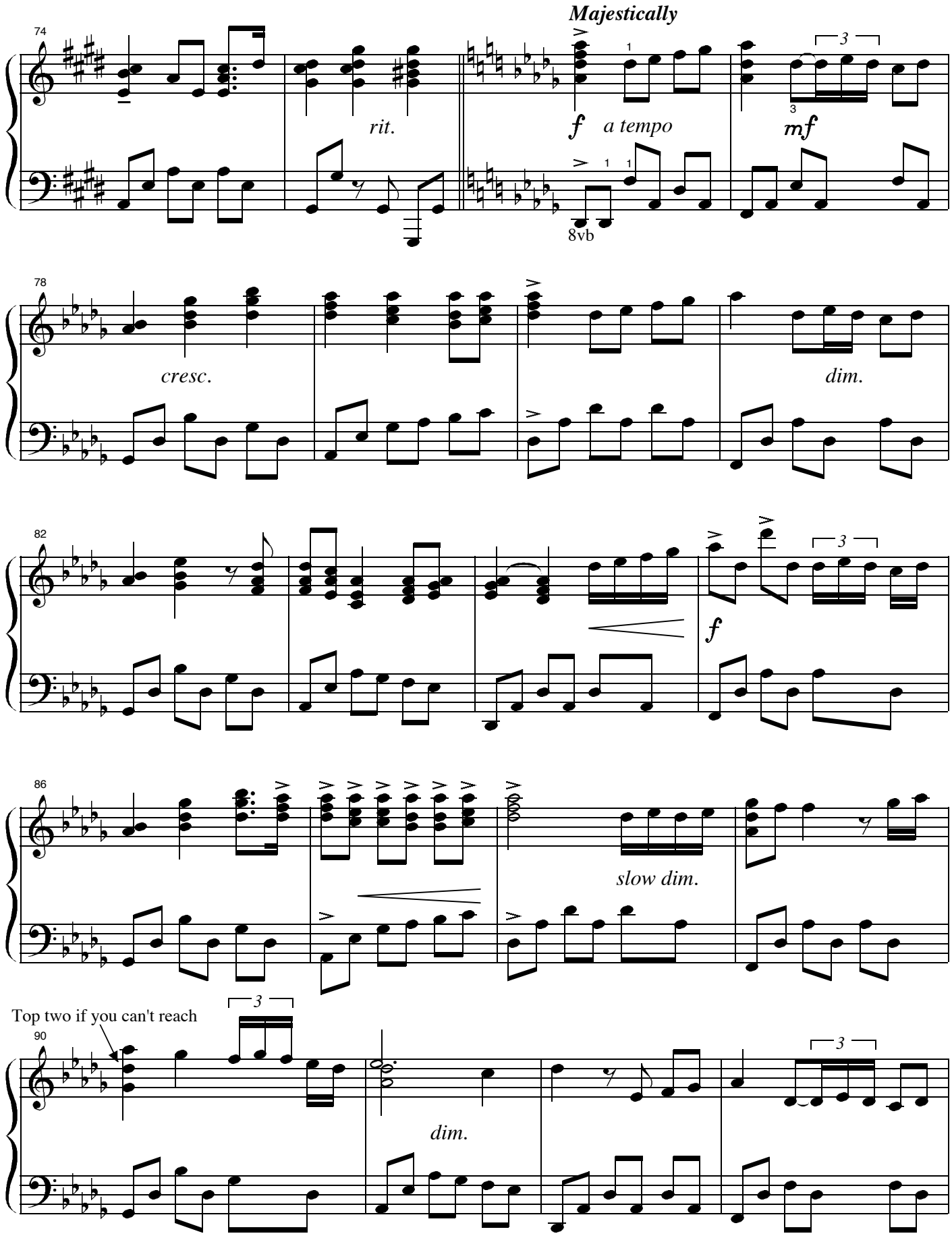

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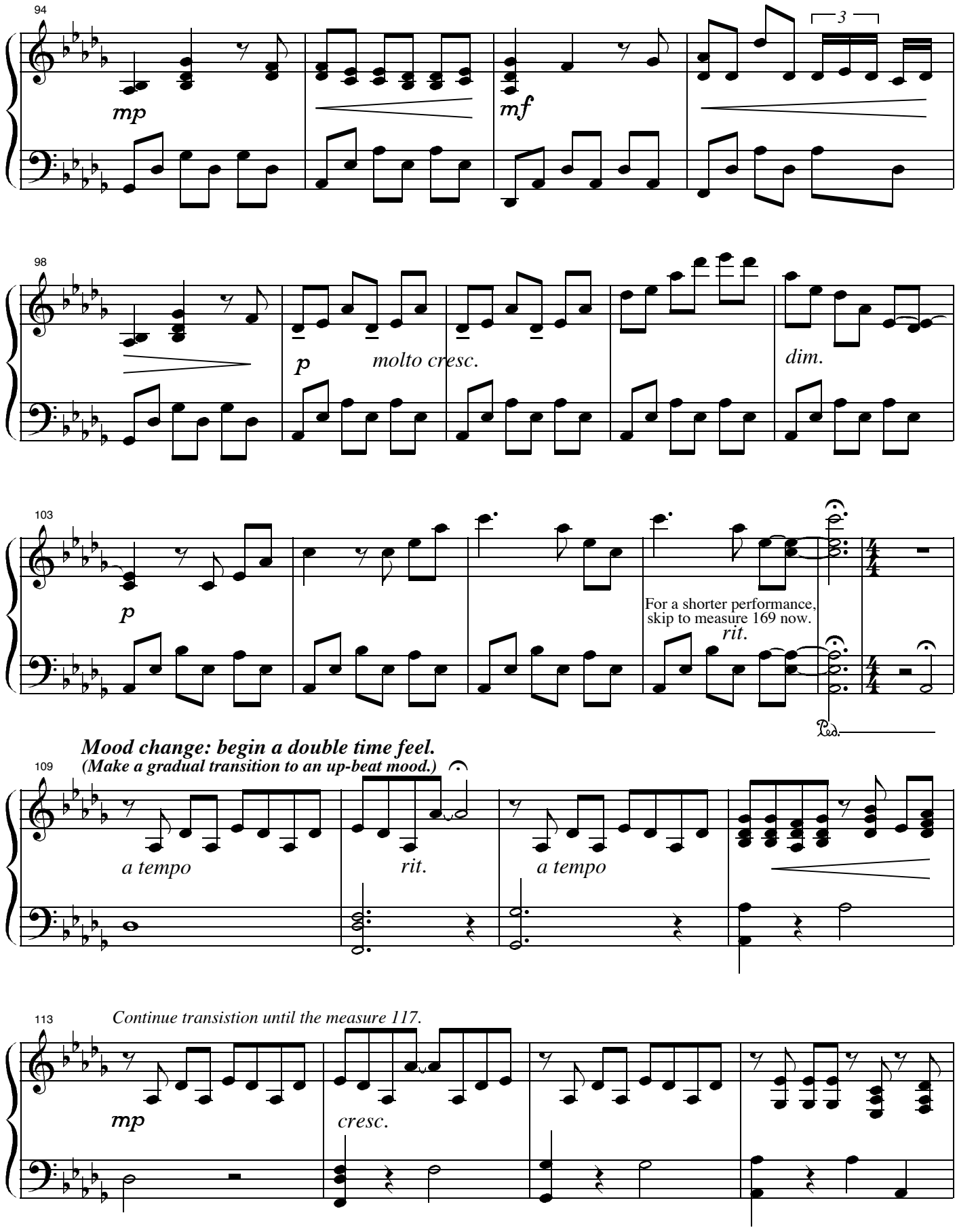

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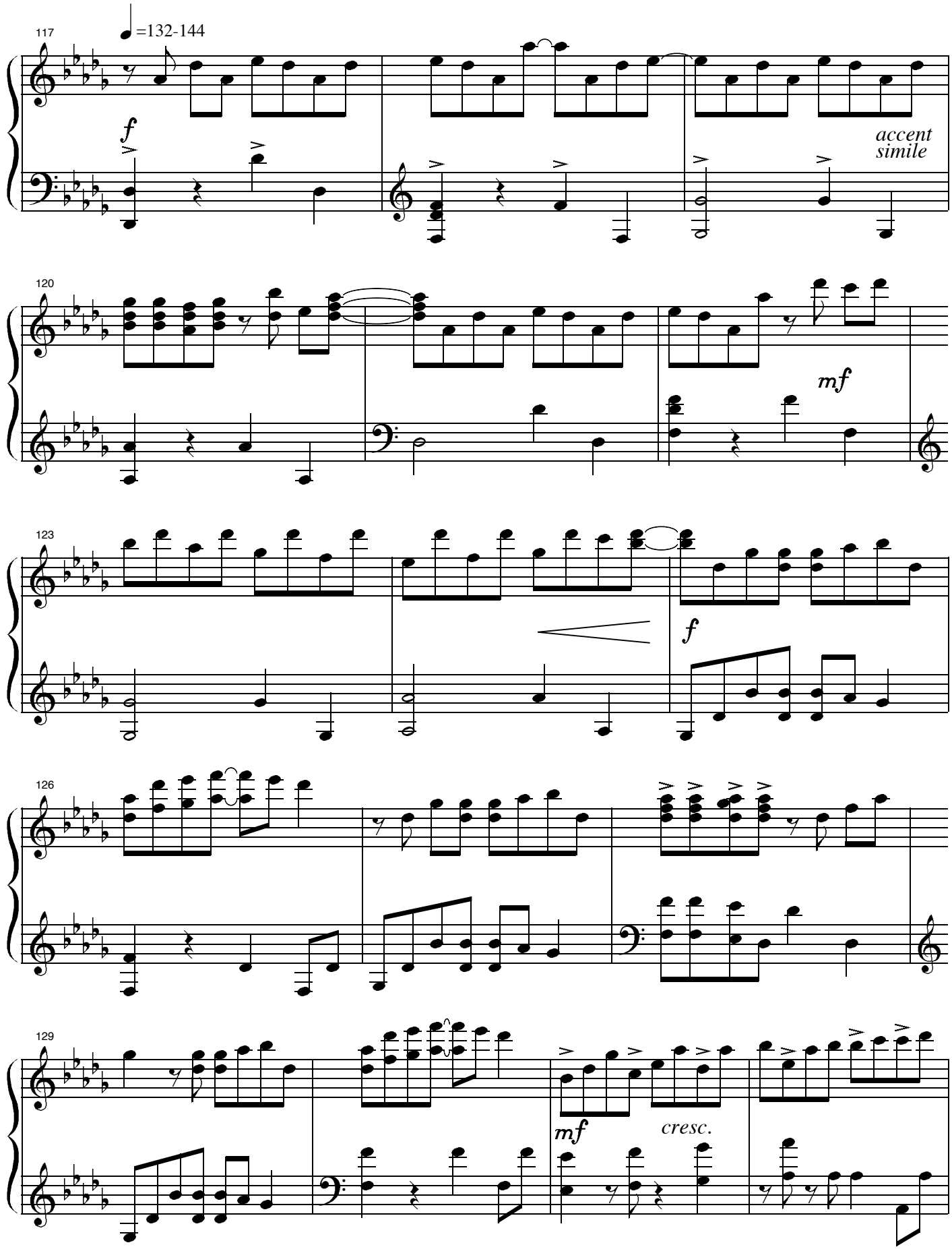

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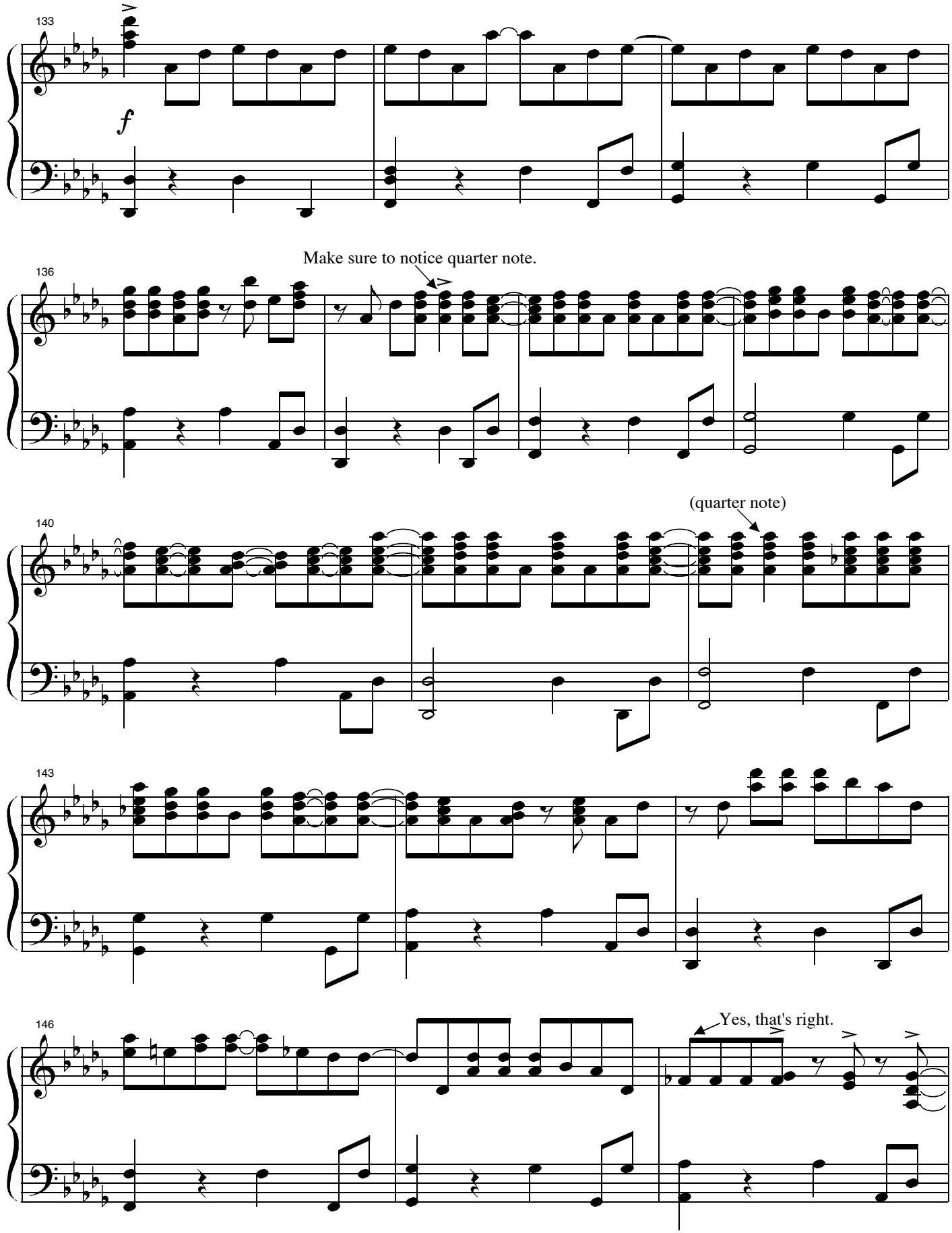

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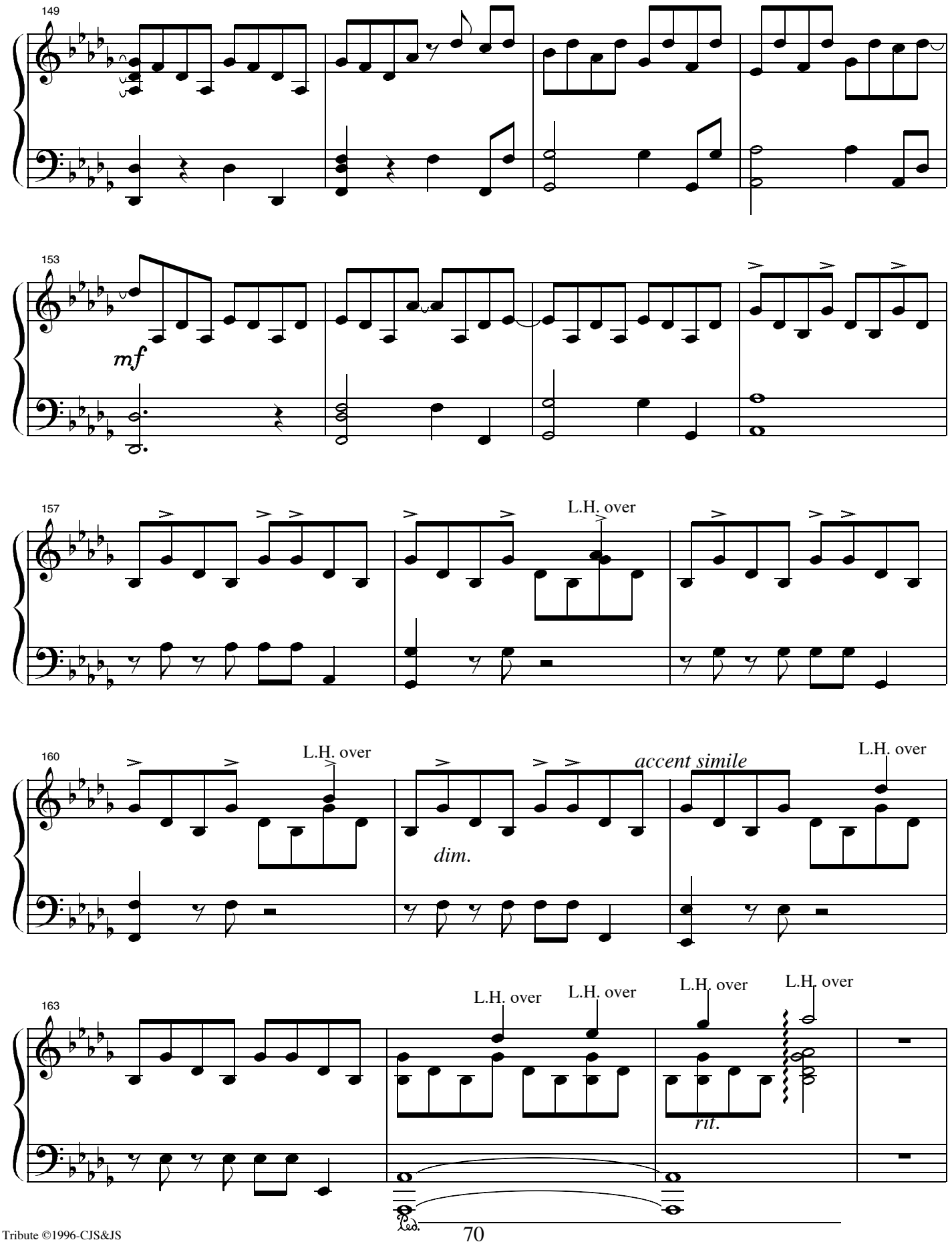

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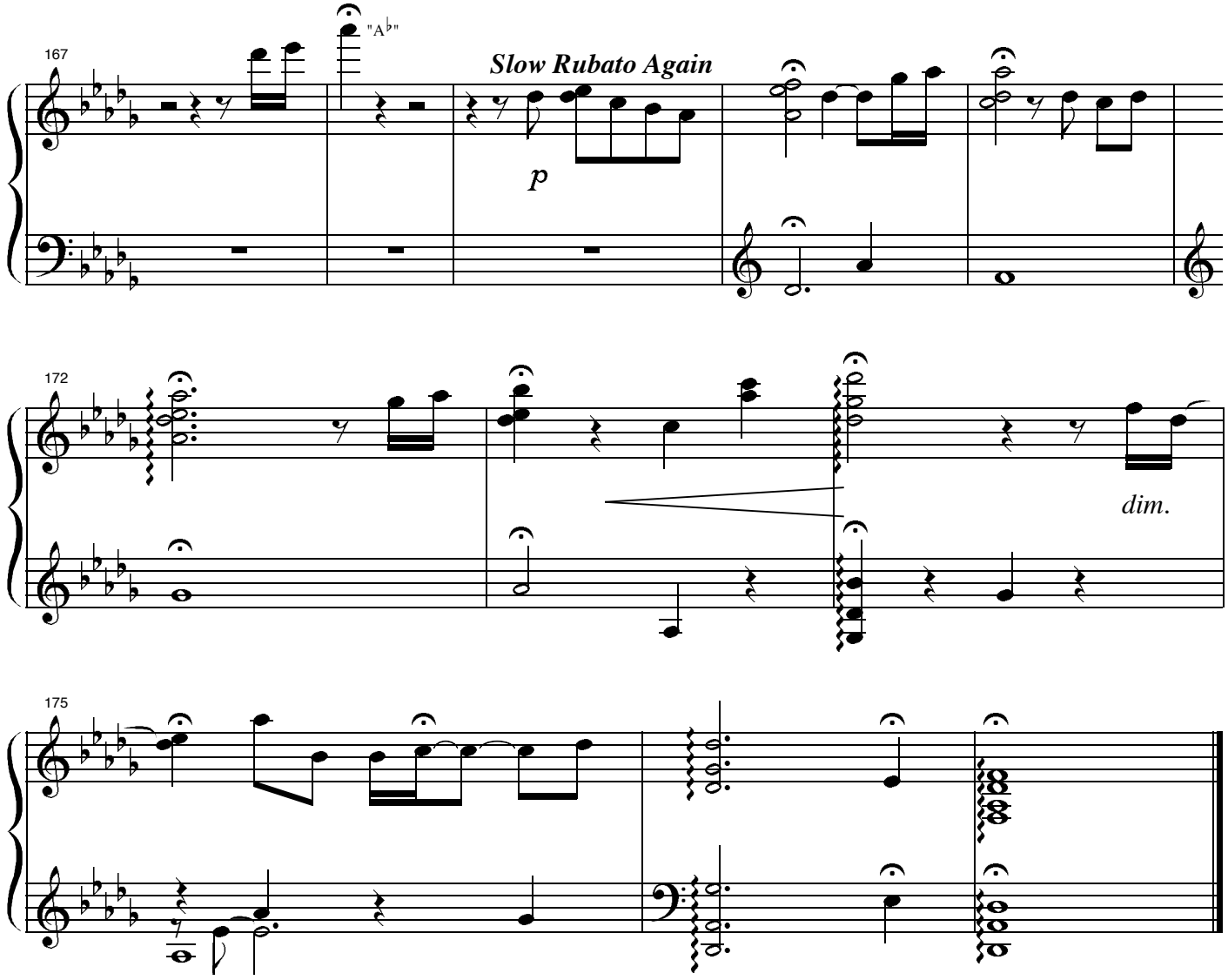

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